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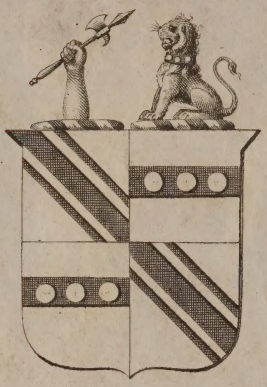

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ESSAYS

ON

PHYSIOGNOMY;

FOR THE PROMOTION

OF THE

KNOWLEDGE AND THE LOVE

OF

MANKIND.

WRITTEN IN THE GERMAN LANGUAGE

BY J. C. LAVATER,

AND TRANSLATED INTO ENGLISH

BY THOMAS HOLCROFT.

ILLUSTRATED BY THREE HUNDRED AND SIXTY ENGRAVINGS.

VOL. I.

LONDON:
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ADVERTISEMENT.

THE reviſion, which will be found at the concluſion of each volume, relates to this particular edition of the phyſiognomonical fragments of Mr. Lavater, which was publiſhed under the inſpection of his friend, John Michael Armbruſter, in octavo, for the benefit of thoſe who could not afford to purchaſe the quarto edition. The editor, Armbruſter, has changed the order of the fragments, and has omitted ſome few ſuperfluous paſſages. The friend was more capable of perceiving where the author had repeated himſelf than was Mr. Lavater. Having taken ſomething away, the editor added ſomething new; ſo that this is perhaps the work which beſt deſerves preference. We have the moſt irrefragable evidence, from the reviſions abovementioned, that Mr. Lavater perfectly approved of the plan of his friend, Mr. Armbruſter, whoſe additions he has himſelf corrected, and ſanctioned.

With reſpect to the tranſlation, thoſe who know the original will alſo know the difficulties which almoſt every period preſented. The German is a language abounding in compound words, and epithets linked in endleſs chains. Eager to excel, its writers think they never can have ſaid enough, while any thing more can be ſaid: their energy is frequently unbridled. And certainly, in the exalted quality of energy, Mr. Lavater will cede to few of his countrymen. He wiſhed for the language and the pen of Angels, to write on his favourite ſubject. Bold endeavours have been made to preſerve the ſpirit of his reaſoning, the enthuſiaſm of his feelings, and the ſublimity of his conceptions. But, without any affected diſtruſt of myſelf, I cannot venture to affirm they are preſerved.

THOMAS HOLCROFT.

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There are two plates numbered XXXIII. to page 240 of Vol. I.: let that which is only the ſection or part of a face, and which ought to have been numbered XXXII. be placed firſt.

I.

INTRODUCTION.

AND GOD SAID

" LET US MAKE MAN IN OUR IMAGE, AF-
" TER OUR LIKENESS."

" How wondrous the ſuſpenſe of expecting
" creation!

" The regions of earth, air, and water, ſwarm
" with living beings. All is plenitude: all is ani-
" mation: all is motion.—What is the great pur-
" poſe that this multitude of creatures contri-
" bute to effect?—Where is the unity of this
" grand whole?—Each being ſtill remains ſoli-
" tary. The pleaſures of each terminate in ſelf.
" Where is that ſomething capable of conceiv-
" ing, where that comprehenſive eye that can
" include, that capacious heart than can rejoice
" in, this grand whole?—Creation wanting a
" purpoſe appears to mourn; to enjoy, but not
" to be enjoyed—A deſert in all its wild con-
" fuſion.—The pulſe of nature beats not!

" Were it poſſible to produce a being which
" ſhould be the head, the ſummit, and unity of
" all!—Were this poſſible; ſuch a being muſt

" be the ſymbol of the Deity; the viſible image
" of God. Himſelf a ſubordinate deity; a ruler,
" and a lord—How noble a creature!—

" The Godhead holds council!—

" Hitherto the powers of recent creation ſlum-
" ber—Such a form, ſuch a ſymbol of Deity,
" muſt be infinitely more beautiful, muſt con-
" tain infinitely more life, than the rivers, woods,
" and mountains, or than paradiſe itſelf.—Yes,
" inevitably muſt, eſſentially, exceed all other
" forms animate and inanimate.—To him muſt
" thought be imparted, that generative that pre-
" dominant gift of the Divinity.—How graceful
" his body! How dignified his action! How
" ſublime the glance of his eye!—How inſig-
" nificant are all the objects of nature compared
" to the human ſoul!—How vaſt its reaſoning,
" its inventive, and its ruling faculties!—Yes, it
" is the viſible image of the Deity!

" The Godhead has taken counſel!—

" GOD CREATED MAN IN HIS OWN IMAGE;
" IN THE IMAGE OF GOD CREATED HE HIM.
" MALE AND FEMALE CREATED HE THEM."

" How might man be more honoured than
" by ſuch a pauſe? How more deified than by
" the counſel of the Godhead, than by thus be-
" ing impreſſed with the divine image!

" GOD

" GOD CREATED MAN IN HIS OWN IMAGE,
" IN THE IMAGE OF GOD CREATED HE HIM."

" How exaltedly, how excluſively, honour-
" able to man!

" Contemplate his exteriour; erect, towering,
" and beauteous—This, though but the ſhell, is
" the image of his mind; the veil and agent
" of that Divinity of which he is the repreſenta-
" tive. How does the preſent though concealed
" Deity ſpeak, in this human countenance, with
" a thouſand tongues! How does it reveal it-
" ſelf by an eternal variety of impulſe, emotion,
" and action, as in a magical mirror! Is there
" not ſomething inconceivably celeſtial in the
" eye of man, in the combination of his fea-
" tures, in his elevated mien? Thus is that ef-
" fuſion of radiance which the ſun emits and
" which no eye might endure obſcured by dewy
" vapours, and thus the Godhead darkly pour-
" trays itſelf in a rude earthly form.

" God of perfection! How ſupremely how
" benevolently haſt thou diſplayed thyſelf in
" man!—Behold the human body! that fair in-
" veſtiture of all that is moſt beauteous—Unity
" in variety! Variety in unity! How are they
" there diſplayed in their very eſſence!—What
" elegance, what propriety, what ſymmetry
" through all the forms, all the members! How

" imperceptible, how infinite, are the gradations
" that conſtitute this beauteous whole!

" Survey this ſoul-beaming, this divine, coun-
" tenance; the thoughtful brow, the penetrat-
" ing eye, the ſpirit-breathing lips, the deep in-
" telligence of the aſſembled features! How
" they all conſpiring ſpeak! What harmony!—
" A ſingle ray including all poſſible colours!
" The picture of the fair immeaſurable mind
" within!

" GOD CREATED MAN IN HIS OWN IMAGE;
" IN THE IMAGE OF GOD CREATED HE HIM.
" MALE AND FEMALE CREATED HE THEM."

" And there he ſtands in all his divinity! The
" likeneſs of God! The type of God and na-
" ture! The compendium of all action; of the
" power and energy of the Creator! Study him.
" Sketch his figure, though it be but as the ſun
" painted in a dew-drop—All your heroes and
" deities, whatever their origin, form or ſym-
" bolic qualities *(diſjecti membra poetæ)*, the moſt
" perfect ideal angel that Plato or Winkelmann
" ever could imagine, or that the waving lines
" of Apelles or Raphael could pourtray; the
" Venus Anadyomene, and Apollo, to him are
" far unequal. Theſe to him compared are diſ-
" proportionate as ſhadows lengthened by the
" ſetting ſun. In vain would artiſts and poets,

" like

" like the induſtrious bee, collect the viſible " riches, products and powers of luxuriant na- " ture. Man, the image of God, the eſſence of " creation, exuberant in the principles of mo- " tion and intelligence, and formed according to " the council of the Godhead, ever muſt remain " the ſtandard of ideal perfection.

" Man—ſacred yet polluted image of the " Moſt High, enfeebled and depraved epitome " of the creation; the temple in which, and to " which, the Godhead deigned to reveal him- " ſelf, firſt perſonally, afterward by his mi- " racles and prophets, and laſtly by his beloved " ſon—" The brightneſs of the glory of God: " the only and firſt-born; through whom and " by whom the world was created—the ſecond " Adam!—Oh man! what wert thou intended " to be! What art thou become!*"

Were the ſublime truths contained in this paſſage ever preſent to my mind, ever living in my memory, what might not be expected from the book I ſhould write? And the moment I forget them how inſupportable ſhall I become to thee—to thee alone for whom I write, believer in the worth and in the reſemblance of the human to *the divine nature!*

* *Herders Alteſte Urkunde des Menſchen Geſchlechts I. Theil.*

II.

A WORD CONCERNING THE AUTHOR.

IT is highly incumbent on me that I ſhould not lead my reader to expect more from me than I am able to perform. Whoever publiſhes a conſiderable work on phyſiognomy, gives his readers apparently to underſtand he is much better acquainted with the ſubject than any of his cotemporaries. Should an error eſcape him, he expoſes himſelf to the ſevereſt ridicule; he is contemned, at leaſt by thoſe who do not read him, for pretenſions which, probably, they ſuppoſe him to make, but which, in reality, he does not make.

The God of truth, and all who know me, will bear teſtimony that, from my whole ſoul, I deſpiſe deceit, as I do all ſilly claims to ſuperiour wiſdom, and infallibility, which ſo many writers, by a thouſand artifices, endeavour to make their readers imagine they poſſeſs.

Firſt, therefore, I declare, what I have uniformly declared on all occaſions, although the perſons who ſpeak of me and my works endeavour to conceal it from themſelves and others; "That I underſtand but little of phyſiognomy, "that I have been, and continue daily to be, "miſtaken in my judgment; but that theſe er-

"rors

" rors are the natural, and moſt certain, means " of correcting, confirming, and extending my " knowledge."

It will probably not be diſagreeable, to many of my readers, to be informed in part of the progreſs of my mind, in this ſtudy.

Before the age of five and twenty, there was nothing I ſhould have ſuppoſed more improbable than that I ſhould make the ſmalleſt enquiries concerning, much leſs that I ſhould write a book on, phyſiognomy. I was neither inclined to read nor make the ſlighteſt obſervations on the ſubject. The extreme ſenſibility of my nerves occaſioned me, however, to feel certain emotions at beholding certain countenances, which emotions remained when they were no longer preſent, without my being able to account for them, and even without my thinking any thing more of ſuch countenances. I, ſometimes, inſtinctively formed a judgment, according to theſe firſt impreſſions, and was laughed at, aſhamed, and became cautious. Years paſſed away before I again dared, impelled by ſimilar impreſſions, to venture ſimilar opinions. In the mean time, I occaſionally ſketched the countenance of a friend, whom by chance I had lately been obſerving. I had from my earlieſt youth a ſtrong propenſity to drawing; and eſpecially to drawing of portraits, although I had but

little genius and perſeverance. By this practice, my latent feelings began partly to unfold themſelves. The various proportions, features, ſimilitudes, and varieties, of the human countenance, became more apparent. It has happened that, on two ſucceſſive days, I have drawn two faces, the features of which had a remarkable reſemblance. This awakened my attention; and my aſtoniſhment increaſed when I obtained certain proofs that theſe perſons were as ſimilar in character as in feature.

I was afterward induced, by M. Zimmermann, phyſician to the court of Hanover, to write my thoughts on this ſubject. I met with many opponents, and this oppoſition obliged me to make deeper and more laborious reſearches; till at length the preſent work on phyſiognomy was produced.

Here I muſt repeat the full conviction I feel that my whole life would be inſufficient to form any approach toward a perfect and conſiſtent whole. It is a field too vaſt for me ſingly to till. I ſhall find various opportunities of confeſſing my deficiency in various branches of ſcience, without which it is impoſſible to ſtudy phyſiognomy with that firmneſs and certainty which are requiſite. I ſhall conclude this fragment by declaring, with unreſerved candour, and wholly committing

committing myſelf to the reader who is the friend of truth—

That I have heard, from the weakeſt of men, remarks on the human countenance, more acute than thoſe I had made; remarks which made mine appear trivial.

That I believe, were various other perſons to ſketch countenances, and write their obſervations, thoſe I have hitherto made would ſoon become of little importance.

That I daily meet a hundred faces concerning which I am unable to pronounce any certain opinion.

That no man has any thing to fear from my inſpection, as it is my endeavour to find good in man, nor are there any men in whom good is not to be found.

That ſince I have begun thus to obſerve mankind, my philanthropy is not diminiſhed, but I will venture to ſay increaſed.

And that now (January 1783), after ten years daily ſtudy, I am not more convinced of the certainty of my own exiſtence, than of the truth of the ſcience of phyſiognomy; or than that this truth may be demonſtrated: and that I hold him to be a weak and ſimple perſon who ſhall affirm, that the effects of the impreſſion made upon him by all poſſible human countenances are equal.

III. On

III.

ON THE NATURE OF MAN, WHICH IS THE FOUNDATION OF THE SCIENCE OF PHYSIOGNOMY.

OF all earthly creatures man is the moſt perfect, the moſt imbued with the principles of life.

Each particle of matter is an immenſity; each leaf a world; each inſect an inexplicable compendium. Who then ſhall enumerate the gradations between inſect and man? In him all the powers of nature are united. He is the eſſence of creation. The ſon of earth, he is the earth's lord; the ſummary and central point of all exiſtence, of all powers, and of all life, on that earth which he inhabits.

Of all organized beings with which we are acquainted, man alone excepted, there are none in which are ſo wonderfully united the three different kinds of life, the animal, the intellectual, and the moral. Each of theſe lives is the compendium of various faculties, moſt wonderfully compounded and harmonized.

To know—to deſire—to act—Or accurately to obſerve and meditate—To perceive and to wiſh—To poſſeſs the powers of motion and of reſiſtance

ſiſtance—Theſe, combined, conſtitute man an animal, intellectual, and moral being.

Man endowed with theſe faculties, with this triple life, is in himſelf the moſt worthy ſubject of obſervation, as he likewiſe is himſelf the moſt worthy obſerver. Conſidered under what point of view he may, what is more worthy of contemplation than himſelf? In him each ſpecies of life is conſpicuous; yet never can his properties be wholly known, except by the aid of his external form, his body, his ſuperficies. How ſpiritual, how incorporeal ſoever, his internal eſſence may be, ſtill is he only viſible and conceivable from the harmony of his conſtituent parts. From theſe he is inſeparable. He exiſts and moves in the body he inhabits, as in his element. This material man muſt become the ſubject of obſervation. All the knowledge we can obtain of man muſt be gained through the medium of our ſenſes.

This threefold life, which man cannot be denied to poſſeſs, neceſſarily firſt becomes the ſubject of diſquiſition and reſearch, as it preſents itſelf in the form of body, and in ſuch of his faculties as are apparent to ſenſe.

There is no object in nature the properties and powers of which can be manifeſt to us in any

any other manner than by ſuch external appearances as affect the ſenſes. By theſe all beings are characterized. They are the foundations of all human knowledge. Man muſt wander in the darkeſt ignorance, equally with reſpect to himſelf and the objects that ſurround him, did he not become acquainted with their properties and powers by the aid of their externals; and had not each object a character peculiar to its nature and eſſence, which acquaints us with what it is, and enables us to diſtinguiſh it from what it is not.

All bodies which we ſurvey appear to ſight under a certain form and ſuperficies. We behold thoſe outlines traced which are the reſult of their organization. I hope I ſhall be pardoned the repetition of ſuch common-place truths, ſince on theſe are built the ſcience of phyſiognomy, or the proper ſtudy of man. However true theſe axioms, with reſpect to viſible objects, and particularly to organized bodies, they are ſtill more extenſively true when applied to man, and his nature. The organization of man peculiarly diſtinguiſhes him from all other earthly beings; and his phyſiognomy, that is to ſay, the ſuperficies and outlines of this organization, ſhew him to be infinitely ſuperiour to all thoſe viſible beings by which he is ſurrounded.

We

We are unacquainted with any form equally noble, equally majeſtic, with that of man, and in which ſo many kinds of life, ſo many powers, ſo many virtues of action and motion, unite, as in a central point. With firm ſtep he advances over the earth's ſurface, and with erect body raiſes his head toward heaven. He looks forward to infinitude; he acts with facility, and ſwiftneſs inconceivable, and his motions are the moſt immediate and the moſt varied. By whom may their varieties be enumerated? He can at once both ſuffer and perform infinitely more than any other creature. He unites flexibility and fortitude, ſtrength and dexterity, activity and reſt. Of all creatures he can the ſooneſt yield, and the longeſt reſiſt. None reſemble him in the variety and harmony of his powers. His faculties, like his form, are peculiar to himſelf.

How much nobler, more aſtoniſhing, and more attractive will this form become, when we diſcover that it is itſelf the interpreter of all the high powers it poſſeſſes, active and paſſive! Only in thoſe parts in which animal ſtrength and properties reſide does it reſemble animals. But how much is it exalted above the brute in thoſe parts in which are the powers of ſuperiour origin, the powers of mind, of motion!

The

The form and proportion of man, his ſuperiour height, capable of ſo many changes, and ſuch variety of motion, prove to the unprejudiced obſerver his ſuper-eminent ſtrength, and aſtoniſhing facility of action. The high excellence, and phyſiological unity, of human nature are viſible at the firſt glance. The head, eſpecially the face, and the formation of the firm parts, compared to the firm parts of other animals, convince the accurate obſerver, who is capable of inveſtigating truth, of the greatneſs and ſuperiority of his intellectual qualities. The eye, the look, the cheeks, the mouth, the forehead, whether conſidered in a ſtate of entire reſt or during their innumerable varieties of motion, in fine, whatever is underſtood by phyſiognomy, are the moſt expreſſive, the moſt convincing picture of interiour ſenſation, deſires, paſſions, will, and of all thoſe properties which ſo much exalt moral above animal life.

Although the phyſiological, intellectual, and moral life of man, with all their ſubordinate powers, and their conſtituent parts, ſo eminently unite in one being; although theſe three kinds of life do not, like three diſtinct families, reſide in ſeparate parts, or ſtories of the body; but coexiſt in one point, and, by their combination, form

form one whole; yet is it plain that each of these powers of life has its peculiar ſtation, where it more eſpecially unfolds itſelf, and acts.

It is beyond contradiction evident that, though phyſiological or animal life diſplays itſelf through all the body, and eſpecially through all the animal parts, yet does it act moſt conſpicuouſly in the arm, from the ſhoulder to the ends of the fingers.

It is equally clear that intellectual life, or the powers of the underſtanding and the mind, make themſelves moſt apparent in the circumference and form of the ſolid parts of the head; eſpecially the forehead, though they will diſcover themſelves, to an attentive and accurate eye, in every part and point of the human body, by the congeniality and harmony of the various parts, as will be frequently noticed in the courſe of this work. Is there any occaſion to prove that the power of thinking reſides neither in the foot, in the hand, nor in the back; but in the head, and its internal parts?

The moral life of man, particularly, reveals itſelf in the lines, marks, and tranſitions of the countenance. His moral powers and deſires, his irritability, ſympathy, and antipathy; his facility of attracting or repelling the objects that ſurround him; theſe are all ſummed up in, and painted

painted upon, his countenance, when at reſt. When any paſſion is called into action, ſuch paſſion is depicted by the motion of the muſcles, and theſe motions are accompanied by a ſtrong palpitation of the heart. If the countenance be tranquil, it always denotes tranquillity in the region of the heart and breaſt.

This threefold life of man, ſo intimately interwoven through his frame, is ſtill capable of being ſtudied in its different appropriate parts; and did we live in a leſs depraved world we ſhould find ſufficient data for the ſcience of phyſiognomy.

The animal life, the loweſt and moſt earthly, would diſcover itſelf from the rim of the belly to the organs of generation, which would become its central or focal point. The middle or moral life would be ſeated in the breaſt, and the heart would be its central point. The intellectual life, which of the three is ſupreme, would reſide in the head, and have the eye for its centre. If we take the countenance as the repreſentative and epitome of the three diviſions, then will the forehead, to the eyebrows, be the mirror, or image, of the underſtanding; the noſe and cheeks the image of the moral and ſenſitive life; and the mouth and chin the image of the animal

animal life; while the eye will be to the whole as its ſummary and center. I may alſo add that the cloſed mouth at the moment of moſt perfect tranquillity is the central point of the radii of the countenance. It cannot however too often be repeated that theſe three lives, by their intimate connection with each other, are all, and each, expreſſed in every part of the body.

What we have hitherto ſaid is ſo clear, ſo well known, ſo univerſal, that we ſhould bluſh to inſiſt upon ſuch common-place truths, were they not, firſt, the foundation on which we muſt build all we have to propoſe; and, again, had not theſe truths (can it be believed by futurity?) in this our age been ſo many thouſand times miſtaken and conteſted, with the moſt inconceivable affectation.

The ſcience of phyſiognomy, whether underſtood in the moſt enlarged or moſt confined ſenſe, indubitably depends on theſe general and incontrovertible principles; yet, incontrovertible as they are, they have not been without their opponents. Men pretend to doubt of the moſt ſtriking, the moſt convincing, the moſt ſelf-evident truths; although were theſe deſtroyed neither truth nor knowledge would remain. They do not profeſs to doubt concerning the phyſi-

ognomy of other natural objects; yet do they doubt the phyſiognomy of human nature; the firſt object, the moſt worthy of contemplation, and the moſt animated the realms of nature contain.

We have already informed our readers they are to expect only fragments on phyſiognomy from us, and not a perfect ſyſtem. However, what has been ſaid may ſerve as a ſketch for ſuch a ſyſtem. To acquire this perfection it is neceſſary ſeparately to conſider the phyſiological part, or the exteriour characters of the phyſical and animal powers of man; the intellectual part, or the expreſſion of the powers of the underſtanding; and the moral part, or the expreſſion of the feeling and ſenſitive powers of man, and his irritability.

Each of theſe ſubdivides itſelf into two general heads; phyſiognomy, properly ſo called, which is the obſervation of character in a ſtate of tranquillity, or reſt, and pathognomy, which is the ſtudy of character in action.

Before we proceed to exemplify either of theſe general heads, it will not be unneceſſary to inſert ſome introductory fragments, once more avowing that we have neither the ability nor the intention to write a complete ſyſtem.

IV. PHYSI-

IV.

PHYSIOGNOMY, PATHOGNOMY.

TAKING it in its moſt extenſive ſenſe, I uſe the word phyſiognomy to ſignify the exteriour, or ſuperficies, of man, in motion or at reſt, whether viewed in the original or by portrait.

Phyſiognomony, or, as more ſhortly written, Phyſiognomy* is the ſcience or knowledge of the correſpondence between the external and internal man, the viſible ſuperficies and the inviſible contents.

Phyſiognomy may be divided into the various parts, or views under which man may be conſidered; that is to ſay, into the animal, the moral, and the intellectual.

Whoever forms a right judgment of the character of man, from thoſe firſt impreſſions which are made by his exteriour, is naturally a phyſiognomiſt. The ſcientific phyſiognomiſt is he

* The Author has made a diſtinction between *Phyſiognomik*, and *Phyſiognomie*, which neither accords with the Engliſh Language nor is neceſſary; ſince, by *Phyſiognomie*, he means only the countenance; and uſes *Phyſiognomik* in the ſame ſenſe as we do Phyſiognomy, to ſignify the ſcience. T.

who can arrange, and accurately define, the exteriour traits; and the philoſophic phyſiognomiſt is he who is capable of developing the principles of theſe exteriour traits and tokens, which are the internal cauſes of external effects.

Phyſiognomy is properly diſtinguiſhed from pathognomy.

Phyſiognomy, oppoſed to pathognomy, is the knowledge of the ſigns of the powers and inclinations of men. Pathognomy is the knowledge of the ſigns of the paſſions.

Phyſiognomy, therefore, teaches the knowledge of character at reſt; and pathognomy of character in motion.

Character at reſt is taught by the form of the ſolid and the appearance of the moveable parts, while at reſt. Character impaſſioned is manifeſted by the moveable parts, in motion.

Phyſiognomy may be compared to the ſum total of the mind; pathognomy to the intereſt which is the product of this ſum total. The former ſhows what man is in general; the latter what he becomes at particular moments: or, the one what he might be, the other what he is. The firſt is the root and ſtem of the ſecond, the ſoil in which it is planted. Whoever believes the

the latter and not the former believes in fruit without a tree, in corn without land.

All people read the countenance pathognomonically; few indeed read it phyſiognomonically.

Pathognomy has to combat the arts of diſſimulation; phyſiognomy has not.

Theſe two ſciences are to the friend of truth inſeparable; but as phyſiognomy is much leſs ſtudied than pathognomy, I ſhall chiefly confine myſelf to the former.

V.

OF THE TRUTH OF PHYSIOGNOMY.

ALL countenances, all forms, all created beings, are not only different from each other in their claſſes, races, and kinds, but are alſo individually diſtinct.

Each being differs from every other being of its ſpecies. However generally known, it is a truth the moſt important to our purpoſe, and neceſſary to repeat, that, "There is no roſe perfectly ſimilar to another roſe, no egg to an egg, no eel to an eel, no lion to a lion, no eagle to an eagle, no man to a man."

Confining this propoſition to man only, it is the firſt, the moſt profound, moſt ſecure, and unſhaken foundation-ſtone of phyſiognomy that, however intimate the analogy and ſimilarity of the innumerable forms of men, no two men can be found who, brought together, and accurately compared, will not appear to be very remarkably different.

Nor is it leſs incontrovertible that it is equally impoſſible to find two minds, as two countenances, which perfectly reſemble each other.

This

This conſideration alone will be ſufficient to make it received as a truth, not requiring farther demonſtration, that there muſt be a certain native analogy between the external varieties of the countenance and form, and the internal varieties of the mind. Shall it be denied that this acknowledged internal variety among all men is not the cauſe of the external variety of their forms and countenances? Shall it be affirmed that the mind does not influence the body, or that the body does not influence the mind?

Anger renders the muſcles protuberant; and ſhall not therefore an angry mind and protuberant muſcles be conſidered as cauſe and effect?

After repeated obſervation that an active and vivid eye and an active and acute wit are frequently found in the ſame perſon, ſhall it be ſuppoſed that there is no relation between the active eye and the active mind? Is this the effect of accident?——Of accident!——Ought it not rather to be conſidered as ſympathy, an interchangeable and inſtantaneous effect, when we perceive that, at the very moment the underſtanding is moſt acute and penetrating and the wit the moſt lively, the motion and fire of the eye undergo, at that moment, the moſt viſible change?

Shall the open, friendly, and unſuſpecting eye, and the open, friendly, and unſuſpecting heart, be united in a thouſand inſtances, and ſhall we ſay the one is not the cauſe, the other the effect?

Shall nature diſcover wiſdom and order in all things; ſhall correſponding cauſes and effects be every where united; ſhall this be the moſt clear the moſt indubitable of truths; and in the firſt the moſt noble of the works of nature ſhall ſhe act arbitrarily, without deſign, without law? The human countenance, that mirror of the Divinity, that nobleſt of the works of the Creator—ſhall not motive and action, ſhall not the correſpondence between the interiour and the exteriour, the viſible and the inviſible, the cauſe and the effect, be there apparent?

Yet this is all denied by thoſe who oppoſe the truth of the ſcience of phyſiognomy.

Truth, according to them, is ever at variance with itſelf. Eternal order is degraded to a juggler, whoſe purpoſe it is to deceive.

Calm reaſon revolts at the ſuppoſition that Newton or Leibnitz ever could have the countenance and appearance of an ideot, incapable of a firm ſtep, a meditating eye; of comprehending the leaſt difficult of abſtract propoſitions, and of expreſſing

expreſſing himſelf ſo as to be underſtood; that one of theſe in the brain of a Laplander conceived his Theodicea; and that the other in the head of an Eſquimaux, who wants the power to number farther than ſix and affirms all beyond to be innumerable, had diſſected the rays of light, and weighed worlds.

Calm reaſon revolts when it is aſſerted the ſtrong man may appear perfectly like the weak, the man in full health like another in the laſt ſtage of a conſumption, or that the raſh and iraſcible reſemble the cold and phlegmatic. It revolts to hear it affirmed that joy and grief, pleaſure and pain, love and hatred, all exhibit themſelves under the ſame traits, that is to ſay, under no traits whatever, on the exteriour of man. Yet ſuch are the aſſertions of thoſe who maintain phyſiognomy is a chimerical ſcience. They overturn all that order and combination by which eternal wiſdom ſo highly aſtoniſhes and delights the underſtanding. It cannot be too emphatically repeated, that blind chance and arbitrary diſorder conſtitute the philoſophy of fools; and that they are the bane of natural knowledge, philoſophy and religion. Entirely to baniſh ſuch a ſyſtem is the duty of the true enquirer, the ſage, and the divine.

All men (this is indiſputable), abſolutely all men,

men, eſtimate all things, whatever, by their phyſiognomy, their exteriour temporary ſuperficies. By viewing theſe on every occaſion, they draw their concluſions concerning their internal properties.

What merchant, if he be unacquainted with the perſon of whom he purchaſes, does not eſtimate his wares by the phyſiognomy or appearance of thoſe wares? If he purchaſe of a diſtant correſpondent, what other means does he uſe in judging whether they are or are not equal to his expectation? Is not his judgment determined by the colour, the fineneſs, the ſuperficies, the exteriour, the phyſiognomy? Does he not judge money by its phyſiognomy? Why does he take one guinea and reject another? Why weigh a third in his hand? Does he not determine according to its colour, or impreſſion; its outſide, its phyſiognomy? If a ſtranger enter his ſhop, as a buyer, or ſeller, will he not obſerve him? Will he not draw concluſions from his countenance? Will he not, almoſt before he is out of hearing, pronounce ſome opinion upon him, and ſay, "This man has an honeſt look—This "man has a pleaſing, or forbidding, counte-"nance?"—What is it to the purpoſe whether his judgment be right or wrong? He judges. Though not wholly, he depends, in part, upon the

the exteriour form, and thence draws inferences concerning the mind.

How does the farmer, walking through his grounds, regulate his future expectations, by the colour, the ſize, the growth, the exteriour, that is to ſay, by the phyſiognomy of the bloom, the ſtalk, or the ear, of his corn; the ſtem, and ſhoots of his vine-tree?—"This ear of corn is "blighted—That wood is full of ſap; this will "grow, that not," affirms he, at the firſt, or ſecond glance—"Though theſe vine-ſhoots look "well, they will bear but few grapes." And wherefore? He remarks, in their appearance, as the phyſiognomiſt in the countenances of ſhallow men, the want of native energy. Does not he judge by the exteriour?

Does not the phyſician pay more attention to the phyſiognomy of the ſick than to all the accounts that are brought him concerning his patient? Zimmermann, among the living, may be brought as a proof of the great perfection at which this kind of judgment is arrived; and among the dead Kempf, whoſe ſon has written a treatiſe on Temperament.

The painter——Yet of him I will ſay nothing: his art too evidently reproves the childiſh and arrogant prejudices of thoſe who pretend to diſbelieve phyſiognomy.

The

The traveller, the philanthropiſt, the miſanthrope, the lover (and who not?) all act according to their feelings and deciſions, true or falſe, confuſed or clear, concerning phyſiognomy. Theſe feelings, theſe deciſions, excite compaſſion, diſguſt, joy, love, hatred, ſuſpicion, confidence, reſerve, or benevolence.

Do we not daily judge of the ſky by its phyſiognomy? No food, not a glaſs of wine, or beer, not a cup of coffee, or tea, comes to table, which is not judged by its phyſiognomy, its exterior; and of which we do not thence deduce ſome concluſion reſpecting its interiour, good, or bad, properties.

Is not all nature phyſiognomy; ſuperficies, and contents; body, and ſpirit; exteriour effect, and internal power; inviſible beginning, and viſible ending?

What knowledge is there, of which man is capable, that is not founded on the exteriour; the relation that exiſts between viſible and inviſible, the perceptible and the imperceptible?

Phyſiognomy, whether underſtood in its moſt extenſive or confined ſignification, is the origin of all human deciſions, efforts, actions, expectations, fears, and hopes; of all pleaſing and unpleaſing ſenſations, which are occaſioned by external objects.

From

From the cradle to the grave, in all conditions and ages, throughout all nations, from Adam to the laſt exiſting man, from the worm we tread on to the moſt ſublime of philoſophers, (and why not to the angel, why not to the Deity?) phyſiognomy is the origin of all we do and ſuffer.

Each inſect is acquainted with its friend and its foe; each child loves and fears although it knows not why. Phyſiognomy is the cauſe; nor is there a man to be found on earth who is not daily influenced by phyſiognomy; not a man who cannot figure to himſelf a countenance which ſhall to him appear exceedingly lovely, or exceedingly hateful; not a man who does not, more or leſs, the firſt time he is in company with a ſtranger, obſerve, eſtimate, compare, and judge him, according to appearances, although he might never have heard of the word or thing called phyſiognomy; not a man who does not judge of all things that paſs through his hands, by their phyſiognomy; that is, their internal worth by their external appearance.

The art of diſſimulation itſelf, which is adduced as ſo inſuperable an objection to the truth of phyſiognomy, is founded upon phyſiognomy. Why does the hypocrite aſſume the appearance of

of an honeſt man, but becauſe that he is convinced, though not perhaps from any ſyſtematic reflection, that all eyes are acquainted with the characteriſtic marks of honeſty.

What judge, wiſe or unwiſe, whether he confeſs or deny the fact, does not ſometimes in this ſenſe decide from appearances? Who can, is, or ought to be, abſolutely indifferent to the exteriour of perſons brought before him to be judged?* What king would chooſe a miniſter without examining his exteriour, ſecretly, at leaſt, and to a certain extent? An officer will not enliſt a ſoldier without thus examining his appearance, his height out of the queſtion. What maſter or miſtreſs of a family will chooſe a ſervant without conſidering the exteriour; no matter that their judgment may or may not be juſt, or that it may be exerciſed unconſciouſly?

I am wearied of citing inſtances ſo numerous, and ſo continually before our eyes, to prove that men, tacitly and unanimouſly, confeſs the influence which phyſiognomy has over their ſenſations and actions. I feel diſguſt at being obliged to

* Franciſcus Valeſius ſays——Sed legibus etiam civilibus, in quibus iniquum ſit cenſere eſſe aliquid futile aut varium, cautum eſt; ut ſi duo homines inciderent in criminis ſuſpicionem, is primum torqueatur qui ſit aſpectu deformior.

to write thus, in order to convince the learned of truths with which every child is, or may be, acquainted.

He that hath eyes to ſee let him ſee: but ſhould the light, by being brought too cloſe to his eyes, produce phrenzy, he may burn himſelf by endeavouring to extinguiſh the torch of truth. I uſe ſuch expreſſions unwillingly, but I dare do my duty, and my duty is boldly to declare I believe myſelf certain of what I now and hereafter ſhall affirm; and that I think myſelf capable of convincing all real lovers of truth, by principles which are in themſelves incontrovertible. It is alſo neceſſary to confute the pretenſions of certain literary deſpots, and to compel them to be more cautious in their deciſions. It is therefore proved, not becauſe I ſay it, but becauſe it is an eternal and manifeſt truth, and would have been equally truth had it never been ſaid, that, whether they are or are not ſenſible of it, all men are daily influenced by phyſiognomy; that, as Sultzer has affirmed, every man, conſciouſly or inconſciouſly, underſtands ſomething of phyſiognomy; nay, that there is not a living being which does not, at leaſt after its manner, draw ſome inferences from the external to the internal; which does not judge concerning that which

which is not by that which is apparent to the ſenſes.

This univerſal though tacit confeſſion, that the exteriour, the viſible, the ſuperficies of objects, indicate their nature, their properties, and that every outward ſign is the ſymbol of ſome inherent quality, I hold to be equally certain and important to the ſcience of phyſiognomy.

I muſt once more repeat, when each apple, each apricot, has a phyſiognomy peculiar to itſelf, ſhall man, the lord of earth, have none? The moſt ſimple and inanimate object has its characteriſtic exteriour, by which it is not only diſtinguiſhed as a ſpecies, but individually; and ſhall the firſt, nobleſt, beſt harmonized, and moſt beauteous of beings be denied all characteriſtic?

But, whatever may be objected againſt the truth and certainty of the ſcience of phyſiognomy, by the moſt illiterate, or the moſt learned; how much ſoever he who openly profeſſes faith in this ſcience may be ſubject to ridicule, to philoſophic pity and contempt; it ſtill cannot be conteſted that there is no object, thus conſidered, more important, more worthy of obſervation, more intereſting than man, nor any occupation ſuperiour to that of diſcloſing the beauties and perfections of human nature.

Such

Such were my opinions ſix or eight years ago. Will it in the next century be believed that it is ſtill, at this time, neceſſary to repeat theſe things; or that numerous obſcure witlings continue to treat with ridicule and contempt the general feelings of mankind, and obſervations which not only may be, but are, demonſtrated; and that they act thus without having refuted any one of the principles at which they laugh; yet that they are notwithſtanding continually repeating the words philoſophy and enlightened age?

JANUARY 10th, 1783.

VI.

REASONS WHY THE SCIENCE OF PHYSIOGNOMY IS SO OFTEN RIDICULED AND TREATED WITH CONTEMPT.

BEFORE I proceed further, to prove that phyſiognomy is a real ſcience founded in nature; before I ſpeak of its advantages, I think it neceſſary to notice certain reaſons why there are ſo many prejudices entertained againſt phyſiognomy, eſpecially moral and intellectual; why it is ſo zealouſly oppoſed, and ſo loudly ridiculed.

Proofs to demonſtrate that this is the practice are unneceſſary. Of a hundred who paſs their opinions on the ſubject, more than ninety will always openly oppoſe and treat it with contempt, although they ſecretly confide in it, at leaſt to a certain degree. Some, indeed, are truly ſincere. All the cauſes of ſuch conduct are not to be diſcovered: or, if they were, who would have the temerity to drag them from the dark receſſes of the human heart, and expoſe them to the blaze of day?

It is, however, equally poſſible and important to diſcover ſome of the moſt undeniable cauſes why

why ſo much ridicule and zealous enmity are entertained againſt this ſcience; and why they are ſo general, violent, and irreconcileable. The reality of the following reaſons, if I miſtake not, cannot be entirely diſproved.

I.

Moſt pitiable abſurdities have been written againſt phyſiognomy. This ſublime ſcience has been debaſed with the moſt puerile of follies. It has been confounded with divination by the countenance, and the quackery of chiromancy. Nothing more trivial can be imagined, more inſulting to common ſenſe, than what has been written on this ſubject, from the time of Ariſtotle to the preſent. On the contrary, who can produce any rational treatiſe in its ſupport? What man of talents, taſte, or genius, has employed in the inveſtigation of this ſubject that impartiality, thoſe powers of mind, that attachment to truth, which it appears to merit, whether the ſcience be true or falſe, ſince numerous authors of every nation have written for or againſt phyſiognomy? How feeble, how timid, have been the efforts of thoſe men of eminence who have been its defenders!

Who has ſufficient boldneſs, fortitude, and

diſregard of conſequences, to hold that thing ſacred which has been expoſed to the profanation of ridicule, during centuries? Is it not the general progreſs of human opinions firſt to be too much idolized, and next to be treated with unlimited ſcorn? Are not the reaſons of ſuch praiſe and blame alike unſatisfactory and ill founded? By the abſurd manner in which this ſcience has been treated, the ſcience has itſelf become abſurd. What truth, which of the ſublime doctrines of theology, has not been ſubject to ſimilar treatment? Is there any cauſe, however ſtrong, which may not, by ſilly reaſons, and ſilly advocates, at leaſt for a time, be rendered weak? How many thouſands have loſt all faith in the goſpel, becauſe that the truths it contains have been defended upon the moſt ridiculous principles, by which truth has been painted in the falſeſt of colours!

2.

Others are zealous opponents of phyſiognomy who yet poſſeſs the moſt benevolent of hearts. They ſuppoſe, and not without reaſon, that with the majority of mankind it would become a ſubject of detriment and abuſe. They foreſee the many abſurd and injurious judgments which would be paſſed

paſſed by the ignorant and the malicious. Slander, wanting facts, would imagine them, and appeal for proof to the countenance. Thoſe benevolent opponents, for whoſe ſake the ſcience of phyſiognomy is worthy to be found true, ſince it would develope the hidden beauties of their minds, eſteem oppoſition a duty; becauſe ſo many perſons, whom they believe to be much better than their countenances ſeem to ſpeak, would be injured, might any dependance be placed on the ſcience of phyſiognomy.

3.

Is not weakneſs of underſtanding, alſo, frequently the cauſe of oppoſition? How few have made, how few are capable of making, obſervation! Even of thoſe capable of obſerving, how few are there who will ſufficiently depend on what they have obſerved, or will ſufficiently connect their remarks! Among a hundred perſons, can two be found who will ſtem the ſtream of prejudice? How few have the fortitude, or ambition, to encounter the difficulties of a road ſo little known! All-enſlaving, all-faſcinating Indolence, how doſt thou debilitate the mind of man, how powerfully doſt thou excite enmity irreconcileable againſt the moſt beneficial, the moſt beauteous, of human ſciences!

4.

Some may oppoſe from modeſty, and humility. Compliments have been paid them, concerning the meaning or expreſſion of their countenances, which they are unwilling to believe, from their own ſecret and modeſt experience. They imagine themſelves inferiour to what they have been ſuppoſed, by the eſtimates of phyſiognomy; they therefore conclude phyſiognomy a deceitful, and ill founded, ſcience.

5.

The majority, however, (it is a mournful, but a true remark) *the majority are enemies of, becauſe they dread the light of, phyſiognomy.* I publicly declare, as is apparent from what has been ſaid, that all the opponents of phyſiognomy are not bad men. I have heard it oppoſed by the moſt worthy men, and men of the greateſt underſtanding. I muſt, nevertheleſs, declare, that wicked men are in general its moſt determined foes; and, ſhould the worthleſs man be found taking a contrary ſide of the queſtion, he probably has his private reaſons, which are eaſily to be conceived. And what is the cauſe of this oppoſition? It is their ſecret belief in its truth; it is the conviction that they do not poſſeſs that exteriour, which,

which, were they good, were their conſciences calm and undiſturbed, they would poſſeſs.

To reject this ſcience, as chimerical, and render it ridiculous, is their greateſt, their moſt immediate, intereſt.

The more any witneſs lays to our charge, the heavier and more irrefutable his teſtimony is, the more inſupportable will it be to us, the more ſhall we exert every faculty of the ſoul to prove him abſurd, or render him ridiculous.

I cannot help conſidering this violent oppoſition of the vicious to phyſiognomy as the moſt certain proof of a ſecret belief in the ſcience. They are convinced of the truth of it, in others, and tremble leſt others ſhould read its truth in themſelves. What renders this ſtill more probable is, that, I certainly know the very perſons who moſt endeavour publicly to turn it to ridicule, are moſt eager to liſten to the deciſions of phyſiognomy. I dare ſafely appeal to any one, who is or affects to be prejudiced againſt phyſiognomy, whether it would not give him a ſecret pleaſure that ſome one, to whom he is not perſonally known, but who ſhould happen to ſee his portrait, ſhould paſs judgment upon it. I may farther appeal to any one who conſiders this ſcience as illuſory, whether that belief will deter him

from reading theſe fragments. Though no prophet, I can foretel that you who moſt are inimical to phyſiognomy, will read, will ſtudy, will frequently aſſent to my remarks. I know that you will often be pleaſed to find obſervations, in this work, which will accord with, and confirm, thoſe you yourſelves have ſecretly made. Yet will you become my open antagoniſts. In your cloſets you will ſmile friendly applauſe; and, in public, ridicule that which feeling told you was truth. You will increaſe your own ſtock of obſervation, will become more confirmed in its certainty, yet will continue your endeavours to render obſervation ridiculous; for it is the faſhionable philoſophy of the preſent age, "outwardly to treat that with contempt, "which we inwardly are obliged to believe.

VII. TESTI-

VII.

TESTIMONIES IN FAVOUR OF PHYSIOGNOMY.

TESTIMONIES and authorities, in queſtions that relate to the underſtanding, are often paid more deference to than principles. Therefore, to ſupport the feeble among my readers, and to furniſh the ſtrong with ſuch arguments as are moſt convenient in their diſputes with the feeble, I ſhall produce witneſſes, of more or leſs importance, among the learned and the wiſe, in the company of whom I ſhall eſteem it an honour to be deſpiſed. They will be few, and not concluſive; but, however, may to many appear of conſequence, and be unexpected.

1.

SOLOMON.

A NAUGHTY perſon, a wicked man, walketh with a froward mouth. He winketh with his eyes, he ſpeaketh with his feet, he teacheth with his fingers.—He ſhutteth his eyes to deviſe froward things; moving his lips he bringeth evil to paſs. Proverbs vi. 12, 13—xvi. 30.

The countenance of the wiſe ſheweth wiſdom, but the eyes of a fool are in the ends of the earth. Prov. xvii. 24.

Where

Where there is a high look there is a proud heart. Prov. xxi. 4.

Though the wicked man conſtrain his countenance, the wiſe can diſtinctly diſcern his purpoſe. Prov. xxi. 29.

There is a generation, O how lofty are their eyes, and their eyelids are lifted up! Prov. xxx. 13.*

2.

JESUS SON OF SIRACH.

THE heart of man changeth his countenance, whether it be for good or evil; and a merry heart maketh a cheerful countenance. A cheerful countenance is a token of a heart that is in proſperity. Eccleſiaſticus xiii. 25, 26.

A man may be known by his look, and one that hath underſtanding by his countenance, when thou meeteſt him.—A man's attire and exceſſive laughter and gait ſhew what he is. Eccleſiaſticus xix. 29, 30.

3.

SULTZER.

" THOUGH unacknowledged, it is a certain " truth, that, of all objects that charm and de- " light the eye, man is the moſt intereſting. He " is the higheſt, the moſt inconceivable, of the

* Mr. Lavater reads differently from the Engliſh Bible. T.

" miracles

" miracles of nature. He is a lump of clay, by
" her endowed with life, activity, ſenſation,
" thought, and a moral character. That we
" are not ſtruck motionleſs at the ſight of man,
" can only be accounted for by knowing that
" the continual habit of beholding things the
" moſt wonderful ſoon deprives us of amaze-
" ment. Hence it happens that the human
" form and countenance do not attract the
" obſervation of vulgar and inattentive minds.
" Whoever has, in the leaſt, riſen ſuperiour to
" the influence of habit, and is capable of pay-
" ing attention to objects that are perpetually
" recurring; to him will each countenance be-
" come remarkable. However deluſive the ſci-
" ence of phyſiognomy, or of diſcovering the
" character of man from his form and features,
" may appear to moſt perſons; nothing is more
" certain than that every obſerving and feeling
" man poſſeſſes ſomething of this ſcience; and
" reads, in part, in the faces and members of
" men, their preſent thoughts and paſſions. We
" often affirm, with the greateſt certainty, a man
" is ſad, merry, thoughtful, uneaſy, or fearful,
" merely from the teſtimony of his countenance,
" and ſhould be exceedingly ſurpriſed to hear
" ourſelves contradicted. It is likewiſe certain

" that

" that we read, in the form of man, and parti-
" cularly in the countenance, ſomething of
" what paſſes in the mind. By viewing the
" body, we view the ſoul. From theſe prin-
" ciples, we may deduce that the body is the
" image of the ſoul, or that the ſoul itſelf is ren-
" dered viſible."—*Algemeine Theorie der ſchönen*
" *Kunſte II. Theil Art. Portrait.*

4.

WOLF.

" WE know that nothing paſſes in the ſoul
" which does not produce ſome change in the
" body; and particularly that no deſire, no act
" of willing, is exerted by the ſoul, without
" ſome correſponding motion, at the ſame time,
" taking place in the body. All changes of the
" ſoul originate in the ſoul's eſſence, and all
" changes in the body in the body's eſſence:
" the body's eſſence conſiſts in the conforma-
" tion of its members; therefore, the conforma-
" tion of the body, according to its form, and
" the form of its conſtituent members, muſt
" correſpond with the eſſence of the ſoul. In
" like manner muſt the varieties of the mind be
" diſplayed in the varieties of the body. Hence
" the body muſt contain ſomething in itſelf, and
" in its form, as well as in the form of its parts,

" by

" by which an opinion may be deduced con-
" cerning the native qualities of the mind. I re-
" peat native qualities, for the queſtion here does
" not concern thoſe qualities derived from edu-
" cation, or by inſtructive converſation. Thus
" conſidered, the art of judging man, by the
" form of his members, and of his whole body,
" and which uſually is called phyſiognomy, is
" well founded. I ſhall not here examine
" whether thoſe who have endeavoured to ex-
" plain the connection there is between ſoul and
" body have or have not been ſucceſsful. I
" here underſtand, by the form of its members,
" all that can be diſtinctly ſeen; ſuch as the
" whole figure, the proportion of the parts, and
" their poſitions.

" But, as man, by education, ſociety, inſtruc-
" tion, and habit, may alter his natural inclina-
" tions, which I take for granted is a fact proved
" by daily experience, we can only judge what
" his natural inclinations were by the formation
" of his body; and not what he may become,
" when, by the aid of reaſon, or long habit, he
" may have reſiſted his natural inclination; as
" it is certain that no change can happen in the
" ſoul, without ſome correſponding act of the
" body. Yet, as we find natural inclination

" will

" will continually be at warfare with reaſon and " habit, and that, when natural inclination is " good, will even contend with evil habit; hence " we may infer that theſe changes which have " happened in the body cannot have entirely " deſtroyed the original conformation of the " members. The ſubject is delicate, and I am " greatly inclined to believe phyſiognomy re- " quired much more knowledge and penetration " than men poſſeſſed, at the time it was endea- " voured to be reduced to a ſcience.— — — —

" As the lines of the countenance, eſpecially, " conſtitute its expreſſion; which expreſſion is " always true when the mind is free from con- " ſtraint; theſe lines, therefore, muſt diſcover " what the natural inclinations are, when ſeen in " their true and native poſition."

Vernünftige Gedanken von der Menſchen thun und laſſen. § 213, 14, 16, 19.

5.

GELLERT.

" MUCH indeed depends upon the aſpect of " the countenance, with reſpect to propriety. " What pleaſes or offends moſt in ſuch aſpect is " the character of the mind, and heart, which is " expreſſed in the eye, and countenance. The " calm, mild, peaceable, noble, humane, ſublime,

" mind;

" mind; the mind of benevolence, ſincerity, and
" conſcious rectitude, which has ſubdued its de-
" ſires and paſſions, will inſinuate itſelf into the
" features and windings of the body. Such a
" mind pleaſes, captivates, enchants, produces
" decorum, the upright, noble, and majeſtic
" form, the gentle and beneficent traits of the
" countenance, the open and candid eye, the ſe-
" rious yet benevolent brow, the hoſpitable yet
" humble viſage; and the beſt complexion the
" face can receive is that which the heart and
" underſtanding communicate. It is objected
" that appearances deceive. True; appearances
" may be aſſumed, but, when aſſumed, they
" are ſeldom unaccompanied by reſtraint; and
" truth is as eaſily diſcovered in the face as
" in the real or apparently beautiful thought.
" Paint never can equal the native hue, how-
" ever artfully applied; nor do I hold the argu-
" ment, that a fair face may conceal a vicious
" heart, to be of any weight. I am much more
" inclined to ſuppoſe ſuch perſons have a very
" ſtrong propenſity toward the qualities which
" are expreſſed in their countenances. It often
" indeed happens, that the gloomy face may
" hide a cheerful heart, and the forbidding brow
" a humane mind. This may either be the ef-

" fect

" fect of bad habits, evil company, ſome de-
" fect of nature; or it may be the conſequence
" of continued ill practice, in early life, the
" effects of which have been afterward over-
" come.

" We are taught, by conſtant experience, that
" vicious inclinations are tranſmitted from the
" heart to the face; at leaſt, this is true of cer-
" tain vices. And what is the faireſt counte-
" nance disfigured by the hateful vices of luſt,
" anger, falſehood, envy, avarice, pride, and diſ-
" content? What can external marks of deco-
" rum effect when an ignoble and inſignificant
" mind is depicted on the countenance? The
" moſt certain means of rendering the face beau-
" tiful is to beautify the mind, and to purify it
" from vice. He who would make his counte-
" nance intelligent muſt ſo firſt make his mind.
" He who would impart to the face its moſt faſ-
" cinating charms muſt ſtore the mind with re-
" ligion and virtue, which will diffuſe over it
" every expreſſion of ſublime content. The
" great Young ſomewhere ſays,—There is not a
" more divine ſpectacle than a beauteous virgin,
" kneeling at her devotions, in whoſe coun-
" tenance the humility and innocence of virtue
" beam."

VIII. OF

" And would not, in reality, this lovely, this " loyal creature, whom we pretend ſo dearly to " eſteem, willingly accompany us through the " world, were we as good, as beneficent, as we " give ourſelves ſo much trouble to appear, and " which we might be with ſo little? Suppoſe " two miniſters, the natural gifts and external " advantages of whom are equal; the one the " ſincere Chriſtian, the other the perfect man " of the world; which will have the advan- " tage of exteriour appearances, he whoſe heart " overflows with the nobleſt philanthropy, or he " who is prompted by ſelf-love to render him- " ſelf pleaſing?

" The voice, often, is an evident indication " of character, the good or bad properties of " which it will acquire: there are certain tones " of voice which betray a want of underſtand- " ing, and which, when we have learned to " think, will no more be heard. The good in- " clinations and ſenſations of the heart will al- " ways modulate and inſpire the voice."

Moraliſche Vorleſungen, S. 303, 307.

6.

OF all the writers I am acquainted with, who have mentioned phyſiognomy, none ſeem to me ſo profound, ſo exact, ſo clear, ſo great, I had almoſt

almoſt ſaid, ſo ſacred, as Herder. The paſſages which I ſhall tranſcribe from his Plaſtick * (a work which may challenge all nations to produce its equal) are not only teſtimonies in favour of phyſiognomy, but almoſt render every thing I have hitherto ſaid trivial. They nearly contain the ſyſtem of phyſiognomy *in nuce* (in a nutſhell), the eſſence and ſum of phyſiognomy.

HERDER.

" WHERE is the hand that ſhall graſp that " which reſides beneath the ſkull of man! Who " ſhall approach the ſurface of that now tranquil, " now tempeſtuous abyſs! Like as the Deity has " ever been adored in ſacred groves, ſo is the " Lebanon, the Olympus of man, that ſeat of " the ſecret power of the Divinity, overſha- " dowed! We ſhudder at contemplating the " powers contained in ſo ſmall a circumference, " by which a world may be enlightened, or a " world deſtroyed.

" Through thoſe two inlets of ſoul, the eye " and ear, how wonderful are the worlds of light

* Plaſtik. *Einige Wahrnehmungen über Form und Geſtalt aus Pygmalions bildendem Traume.*

Τὸ καλλος; ερώτημα τυφλω. Riga bey Hartknoch, 1778.

" and

" and ſound, the words and images that find en-
" trance!

" How ſignificant are the deſcending locks
" that ſhade this mountain, this ſeat of the gods!
" their luxuriance, their partition, their inter-
" mingling*!

" The head is elevated upon the neck. Olym-
" pus reſting upon an eminence in which are
" united freedom and ſtrength, compreſſion and
" elaſticity, deſcriptive of the preſent and the
" future. The neck it is that expreſſes, not
" what man was originally, but what he is by
" habit or accident become; whether erect in
" defence of freedom, ſtretched forth and curbed
" in token of patient ſuffering, riſing a Hercu-
" lean pillar of fortitude, or ſinking between the
" ſhoulders, the image of degradation; ſtill it is
" inconteſtably expreſſive of character, action,
" and truth.

" Let us proceed to the countenance, in which
" ſhine forth mind, and divinity.

" On the front appear light and gloom, joy
" and anxiety, ſtupidity, ignorance, and vice.
" On this brazen table are deeply engraved
" every combination of ſenſe and ſoul. I can

* I ſhall, probably, hereafter, make further uſe of this paſſage.

" conceive no ſpectator to whom the forehead " can appear unintereſting. Here all the Graces " revel, or all the Cyclops thunder! Nature has " left it bare, that, by it, the countenance may " be enlightened or darkened.

" At its loweſt extremities, thought appears " to be changed into act. The mind here col- " lects the powers of reſiſtance. Here reſide " the *cornua addita pauperi.* Here headlong ob- " ſtinacy and wiſe perſeverance take up their " fixed abode.

" Beneath the forehead are its beauteous con- " fines the eyebrows; a rainbow of promiſe, " when benignant; and the bent bow of diſ- " cord, when enraged; alike deſcriptive, in each " caſe, of interiour feeling.

" I know not any thing which can give more " pleaſure, to an accurate obſerver, than a diſ- " tinct and perfectly arched eyebrow.

" The noſe imparts ſolidity and unity to the " whole countenance. It is the mountain that " ſhelters the fair vales beneath. How deſcrip- " tive of mind and character are its various " parts; the inſertion, the ridge, the cartilage, " the noſtrils, through which life is inhaled!

" The eyes, conſidered only as tangible ob- " jects, are by their form the windows of the " ſoul,

" ſoul, the fountains of light and life. Mere " feeling would diſcover that their ſize and glo- " bular ſhape are not unmeaning. The eye- " bone, whether gradually ſunken, or boldly " prominent, equally is worthy of attention; as " likewiſe are the temples, whether hollow or " ſmooth. That region of the face which in- " cludes the eyebrows, eye, and noſe alſo in- " cludes the chief ſigns of ſoul; that is, of will, " or mind, in action.

" The occult, the noble, the ſublime, ſenſe of " hearing, has nature placed ſideways, and half " concealed. Man ought not to liſten entirely " from motives of complaiſance to others, but of " information to himſelf; and, however perfect " this organ of ſenſation may be, it is devoid of " ornament; or, delicacy, depth, and expanſion, " ſuch are its ornaments.

" I now come to the inferiour part of the " face, on which nature beſtowed a maſk for the " male; and, in my opinion, not without reaſon. " Here are diſplayed thoſe marks of ſenſuality, " which ought to be hidden. All know how " much the upper lip betokens the ſenſations of " taſte, deſire, appetite, and the enjoyments of " love; how much it is curved by pride and " anger, drawn thin by cunning, ſmoothed by

" benevolence, made flaccid by effeminacy: how " love and deſire, ſighs and kiſſes, cling to it, " by indeſcribable traits. The under lip is little " more than its ſupporter, the roſy cuſhion on " which the crown of majeſty repoſes. If the " parts of any two bodies can be pronounced to " be exactly adapted to each other, ſuch are the " lips of man, when the mouth is cloſed.

" It is exceedingly neceſſary to obſerve the " arrangement of the teeth, and the circular con- " formation of the cheeks. The chaſte and de- " licate mouth is, perhaps, one of the firſt re- " commendations to be met with in the com- " mon intercourſe of life. Words are the pic- " tures of the mind. We judge of the hoſt by " the portal. He holds the flaggon of truth, of " love, and endearing friendſhip.

" The chin is formed by the under lip, and " the termination of the jaw-bones. If I may " ſpeak figuratively, it is the picture of ſenſu- " ality, in man, according as it is more or leſs " flexible, ſmooth, or carbuncled: it diſcovers " what his rank is among his fellows. The " chin forms the oval of the countenance; and " when, as in the antique ſtatues of the Greeks, " it is neither pointed nor indented, but ſmooth, " and gradually diminiſhes, it is then the key-

" ſtone

" ſtone of the ſuperſtructure. A deformity in " the chin is indeed much to be dreaded."

My quotation from this work is ſhorter than I intended, but further extracts will be made hereafter.

Enough, perhaps more than enough, and nothing but what was anticipated. I do not ſubſcribe to all the opinions in theſe authors, and I ſhall find an opportunity to repeat ſome of them; to confirm, to conſider them more attentively, and, I hope, ſometimes, to correct them, when erroneous. In the mean time, theſe teſtimonies contain ſufficient information and proof, though the reſearches they include are not in my opinion ſo profound as they ought to be, to ſuperſede, in part, that diſrepute into which phyſiognomy has ſo generally fallen, and to put that pitiable prejudice to the bluſh which would rank it with the predictions of aſtrology.

VIII.

OF THE UNIVERSALITY OF PHYSIOGNOMONICAL SENSATION.

BY phyſiognomonical ſenſation, I here underſtand " thoſe feelings which are produced at be- " holding certain countenances, and the conjec- " tures concerning the qualities of the mind, " which are produced by the ſtate of ſuch " countenances, or of their portraits drawn or " painted."

This ſenſation is very univerſal; that is to ſay, as certainly as eyes are in any man, or any animal, ſo certainly are they accompanied by phyſiognomonical ſenſations. Different ſenſations are produced in each by the different forms that preſent themſelves.

Exactly ſimilar ſenſations cannot be generated by forms that are in themſelves different.

Various as the impreſſions may be which the ſame object makes on various ſpectators, and oppoſite as the judgments which may be pronounced on one and the ſame form; yet there are certain extremes, certain forms, phyſiognomies, figures, and lineaments, concerning which all,

all, who are not idiots, will agree in their opinions. So will men be various in their deciſions concerning certain portraits, yet will be unanimous concerning certain others; will ſay, "this is ſo like it abſolutely breathes," or, "this is "totally unlike." Of the numerous proofs which might be adduced of the univerſality of phyſiognomonical ſenſation, it is only neceſſary to ſelect a few, to demonſtrate the fact.

I ſhall not here repeat what I have already noticed, on the inſtantaneous judgment which all men give, when viewing exteriour forms. I ſhall only obſerve that, let any perſon, but for two days, remark all that he hears or reads, among men, and he will every where hear and read, even from the very adverſaries of phyſiognomy, phyſiognomonical judgments concerning men; will continually hear expreſſions like theſe: "You might "have read it in his eyes"—"The look of the "man is enough"—"He has an honeſt coun-"tenance"—"His manner ſets every perſon at "his eaſe"—"He has evil eyes"—"You read "honeſty in his looks"—"He has an unhealthy "countenance"—"I will truſt him for his ho-"neſt face"—"Should he deceive me I will "never truſt man more"—"That man has an "open countenance"—"I ſuſpect that inſidious "ſmile"

" ſmile"—" He cannot look any perſon in the " face."—The very judgments that ſhould ſeem to militate againſt the ſcience are but exceptions which confirm the univerſality of phyſiognomonical ſenſation. " His appearance is againſt " him"—" This is what I could not have read " in his countenance"—" He is better or worſe " than his countenance beſpeaks."

If we obſerve mankind, from the moſt finiſhed courtier to the loweſt of the vulgar, and liſten to the remarks they make on each other, we ſhall be aſtoniſhed to find how many of them are entirely phyſiognomonical.

I have lately had ſuch frequent occaſion of obſerving this, among people who do not know that I have publiſhed any ſuch work as the preſent; people, who, perhaps, never heard the word phyſiognomy; that I am willing, at any time, to riſk my veracity on the proof that all men, unconſciouſly, more or leſs, are guided by phyſiognomonical ſenſation.

Another, no leſs convincing, though not ſufficiently noticed, proof, of the univerſality of phyſiognomonical ſenſation, that is to ſay of the confuſed feeling of the agreement between the internal character and the external form, is the number of phyſiognomonical terms to be found,

in

in all languages, and among all nations; or, in other words, the number of moral terms, which, in reality, are all phyſiognomonical; but this is a ſubject that deſerves a ſeparate treatiſe. How important would ſuch a treatiſe be in extending the knowledge of languages, and determining the preciſe meaning of words! How new! How intereſting!

Here I might adduce phyſiognomonical proverbs; but I have neither ſufficient learning nor leiſure to cite them from all languages, ſo as properly to elucidate the ſubject. To this might be added the numerous phyſiognomonical traits, characters, and deſcriptions, which are ſo frequent in the writings of the greateſt poets, and which ſo much delight all readers of taſte, ſenſibility, knowledge of human nature, and philanthropy.

Phyſiognomonical ſenſation is not only produced by the ſight of man, but alſo by that of paintings, drawings, ſhades, and outlines. Scarcely is there a man in a thouſand who, if ſuch ſketches were ſhewn him, would not, of himſelf, form ſome judgment concerning them, or, at leaſt, who would not readily attend to the judgment formed by others.

ADDITIONS TO FRAGMENT VIII.

CONCERNING THE UNIVERSALITY OF PHYSIOGNOMONICAL SENSATION.

WE ſhall when neceſſary make additions to ſome fragments, in ſupport, and elucidatory, of thoſe opinions and propoſitions which have been advanced.

I.

A BOLDLY SKETCHED PORTRAIT OF ALBERT DURER.

WHOEVER examines this countenance cannot but perceive in it the traits of fortitude, deep penetration, determined perſeverance, and inventive genius. At leaſt every one will acknowledge the truth of theſe obſervations, when made.

II.

MONCRIF.

THERE are few men, capable of obſervation, who will claſs this viſage with the ſtupid. In the aſpect, the eye, the noſe, eſpecially, and the mouth, are proofs, not to be miſtaken, of the accompliſhed gentleman, and the man of taſte.

III. a.

JOHNSON.

THE moſt unpractiſed eye will eaſily diſcover, in theſe two ſketches of Johnſon, the acute, the comprehenſive, the capacious, mind, not eaſily deceived, and rather inclined to ſuſpicion than credulity.

III. b.

AN OUTLINE, AFTER STURTZ.

SAYS as little as an outline can ſay: certainly not drawn in that poſition which gives the decided character of a man; entirely deprived of all thoſe ſhades which are, often, ſo wonderfully ſignificant; yet, if ſo rude an outline ever can convey meaning, it does in the preſent inſtance; and, certainly, according to the phyſiognomonical ſenſation of all experienced people, it is at leaſt a capacious head, eaſy of conception, and poſſeſſed of feelings quickly incited by the beautiful.

IV.

SPALDING.

ON the firſt view of this countenance all will acknowledge Spalding was more than a common man; accurate, acute, and endowed with taſte. Was he eaſily to be deceived? All will anſwer, no. Was he the friend of perplexed and obſcure ideas? Certainly not. Will he act worthily

worthily and wiſely? If he acts agreeably to his countenance, certainly, yes. The ſame will be ſaid, whether viewed in front, or, in

V.

PROFILE; the forehead, the eye, and the aſpect, will appear, to the moſt uninformed, to betoken an elegant and reflective mind.

VI.

SHAKESPEARE.

A COPY of a copy: add, if you pleaſe, a ſpiritleſs, vapid outline. How deficient muſt all outlines be! Among ten thouſand can one be found that is exact? Where is the outline that can portray genius? Yet who does not read, in this outline, imperfect as it is, from pure phyſiognomonical ſenſation, the clear, the capacious, the rapid mind; all conceiving, all embracing, that, with equal ſwiftneſs and facility, imagines, creates, produces.

VII.

STERNE.

THE moſt unpractiſed reader will not deny to this countenance all the keen, the ſearching, penetration of wit; the moſt original fancy, full of fire, and the powers of invention. Who is ſo dull as not to view, in this countenance, ſomewhat of the ſpirit of poor Yorick?

VIII.

VIII.

S. CLARKE.

PERSPICUITY, benevolence, dignity, ſerenity, diſpaſſionate meditation, the powers of conception, and perſeverance, are the moſt apparent characteriſtics of this countenance. He who can hate ſuch a face muſt laborioufly counteract all thoſe phyſiognomonical ſenſations with which he was born.

IX.

R.

AS is the full face, ſo is the profile; how emphatically does this confirm our judgment! To whom are not this forehead and this noſe the pledges of a ſound and penetrating underſtanding; this mouth, this chin, of benevolence, a noble mind, fidelity, and friendſhip?

WE muſt now view the reverſe. Hitherto we have beheld nature in the moſt perfect of her productions: we muſt proceed to contemplate her in her deformity. In this, alſo, how intelligibly does ſhe ſpeak to the eyes of all, at the firſt glance!

X.

WHO does not here read reaſon debaſed; ſtupidity almoſt ſunken to brutality? This eye, theſe wrinkles,

wrinkles, of a lowering forehead, this projecting mouth, the whole poſition of the head, do they not all denote manifeſt dulneſs, and debility?

XI.

HOWEVER equivocal the upper part of this countenance may be, phyſiognomonical ſenſation finds no difficulty in the lower. No perſon whatever will expect from this open mouth, this chin, theſe wrinkled cheeks, the effects of reflection, compariſon, and ſound deciſion.

XII.

TWO FOOLS, IN PROFILE.

FROM the ſmall eyes in both, the wrinkles in the under, their open mouths, particularly from the under part of the countenance of the upper profile, no man whatever will expect penetration, reaſoning, or wiſdom.

XIII.

TWO FOOLS.

THAT phyſiognomonical ſenſation, which, like ſight and hearing, is born with all, will not permit us to expect much from the upper profile; although, to the inexperienced in phyſiognomy, the proper marks of folly are not very apparent. It would excite univerſal ſurpriſe, ſhould any one, poſſeſſing ſuch a countenance, pronounce accurate deciſions, or produce a work

of

of genius. The lower is ſtill leſs to be miſtaken, and I would aſk the moſt obſtinate opponent of phyſiognomonical ſenſation, whether he would perſonally declare, or give it under his hand, that the man who expects wiſdom from this countenance is himſelf wiſe.

XIV. and XV.

ATTILA.

TRUE or falſe, nature or caricature, each of theſe four Attilas will, to the common ſenſations of all men, depict an inhuman and brutal character. Brutality is moſt apparent in the horned figure (the horns out of the queſtion), and it is impoſſible to be overlooked in the noſe and mouth, or in the eye; though ſtill it deſerves to be called a human eye.

XVI.

JUDAS AFTER HOLBEIN.

WHO can perſuade himſelf that an apoſtle of Jeſus Chriſt ever had an aſpect like this, or that the Saviour could have called ſuch a countenance to the apoſtleſhip? And whoſe feelings will be offended when we pronounce a viſage like this baſe and wicked? Who could place confidence in ſuch a man?

Let us proceed to the characters of paſſion. Theſe are intelligible to every child; therefore, concerning theſe, there can be no diſpute, if we are in any degree acquainted with their language. The more violent the paſſion is, the more apparent are its ſigns. The effect of the ſtiller paſſions is to contract, and of the violent to diſtend the muſcles. All will perceive in the four countenances of Plate XVII. fear mingled with abhorrence.——In the four following, Plate XVIII. as viſibly will be perceived different gradations of terror, to the extreme.

A ſucceſſion of calm, ſilent, reſtleſs, deep, and patient grief, are ſeen in XIX. XX. XXI. and XXII.

No man will expect cheerfulneſs, tranquillity, content, ſtrength of mind, and magnanimity, from XXIII.

Fear and terror are evident in 1 and 2; and terror, heightened by native indocility of character, in 3 and 4, of plate XXIV.

Such examples might be multiplied without number; but to adduce ſome of the moſt deciſive of the various claſſes is ſufficient. We ſhall have continual occaſion to exerciſe, and improve, this kind of phyſiognomonical ſenſation in our readers.

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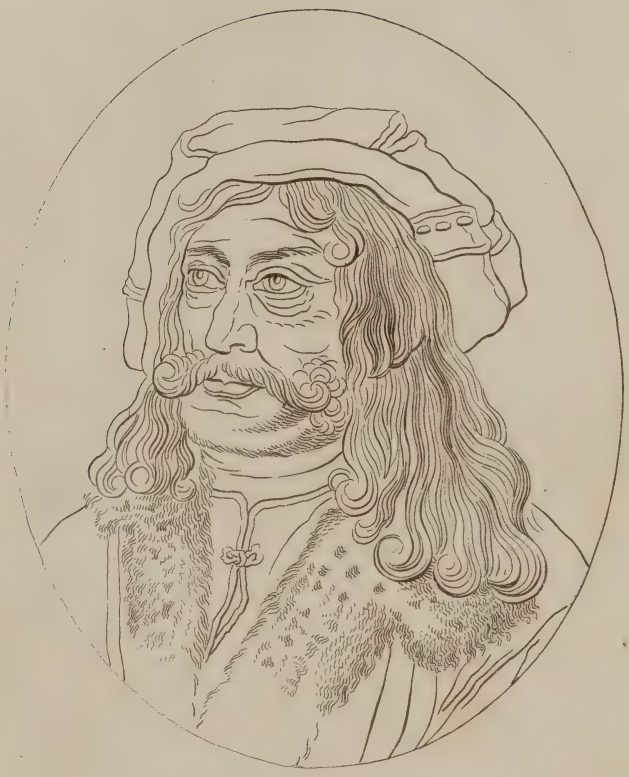

Albert Durer.

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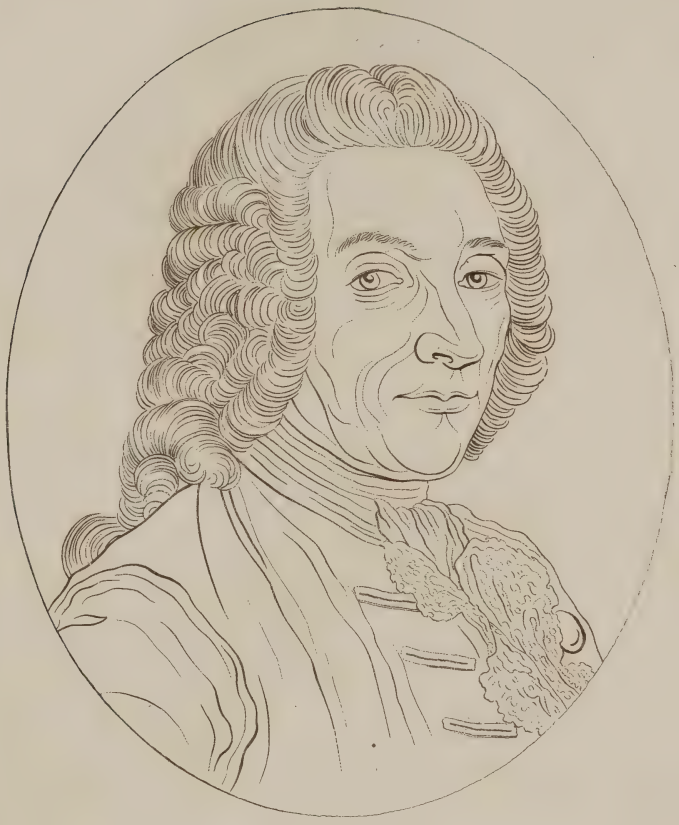
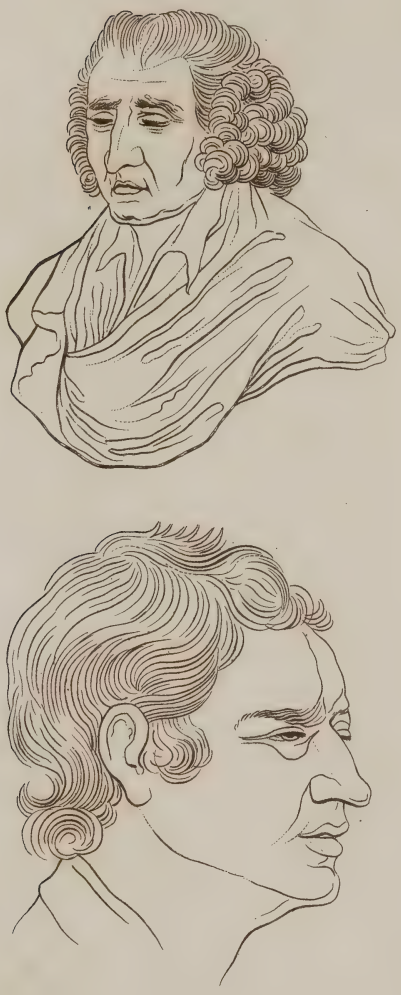
II.



Moncrif.

III. a.



D.r Johnson.

III. b.

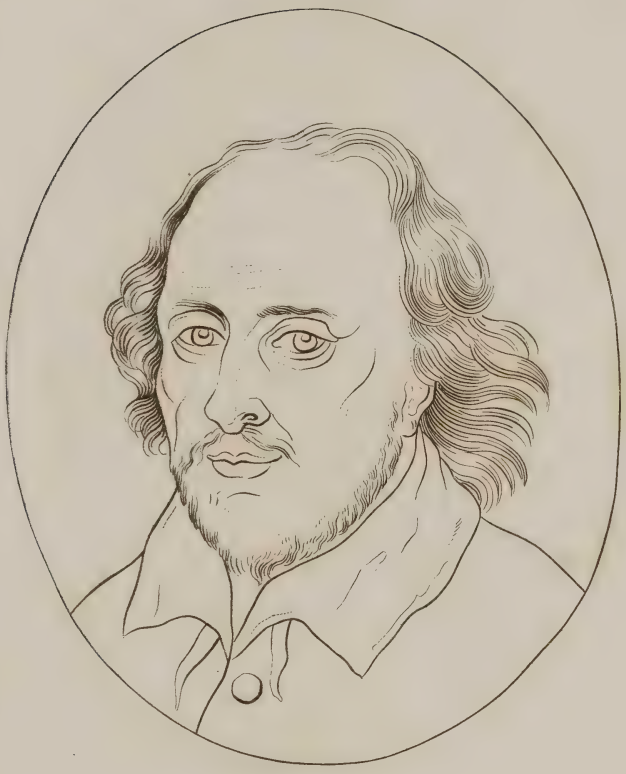
IV.

Spalding.

V.

Heath Sculp.

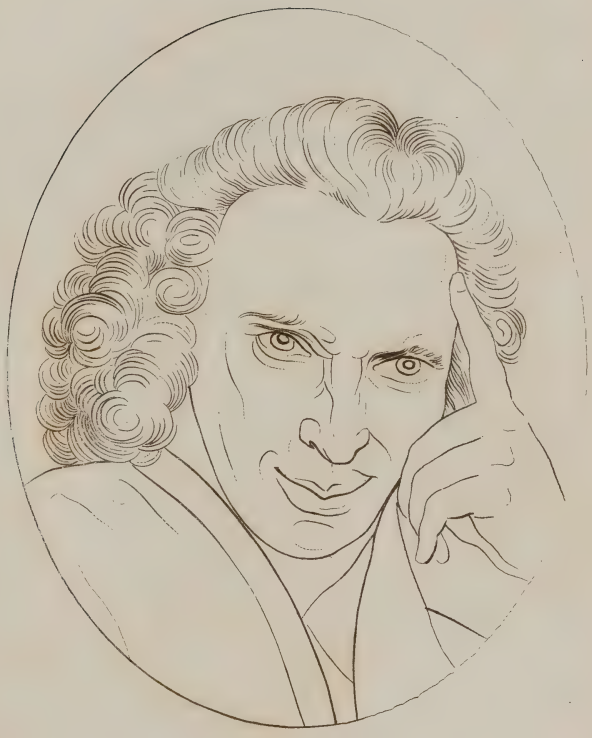
VI.



Shakespeare.

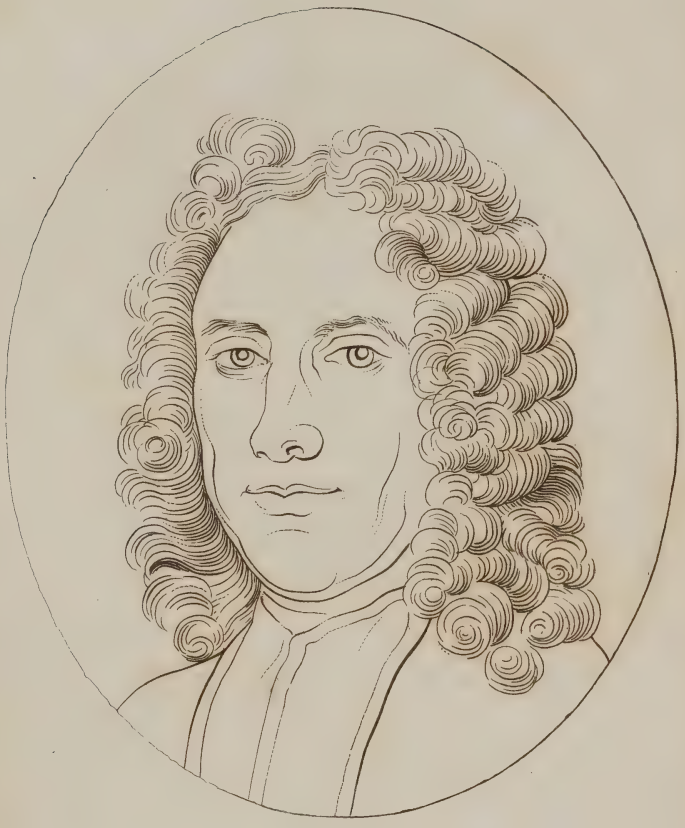
Vol. I. p. 66.

VII.



Sterne.

VIII.



S. Clarke.

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IX.

X.

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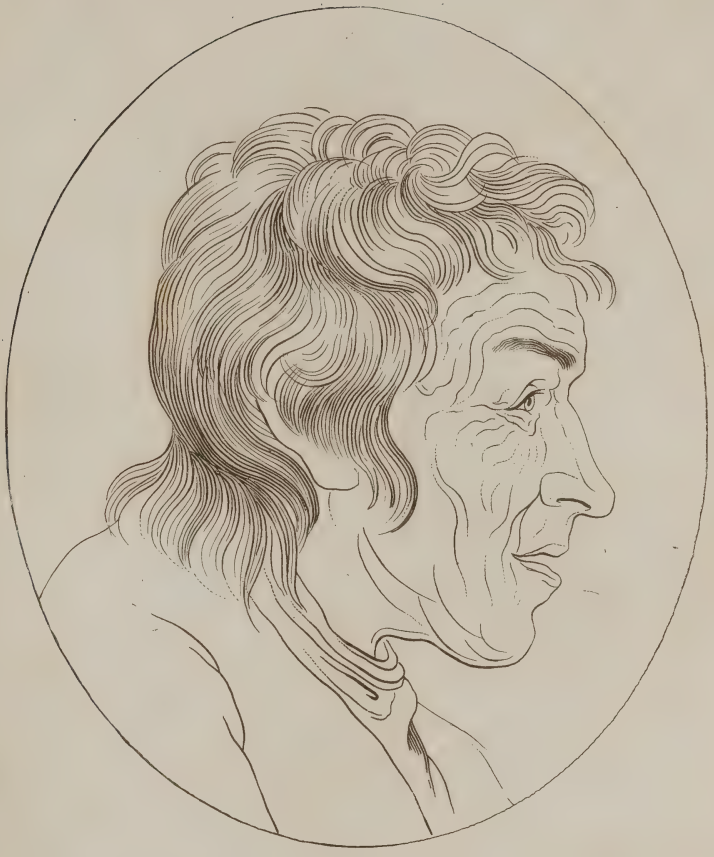
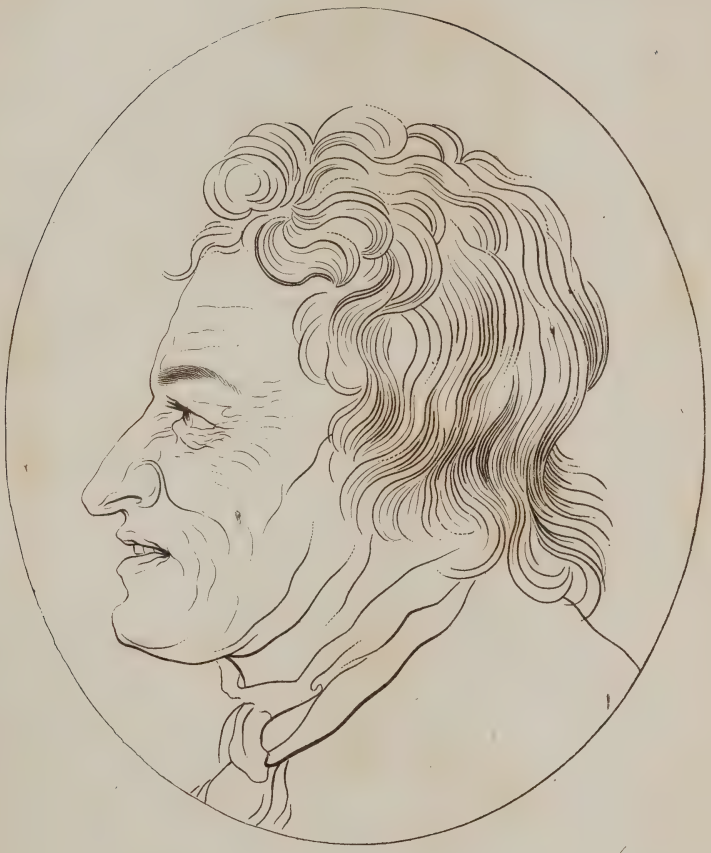


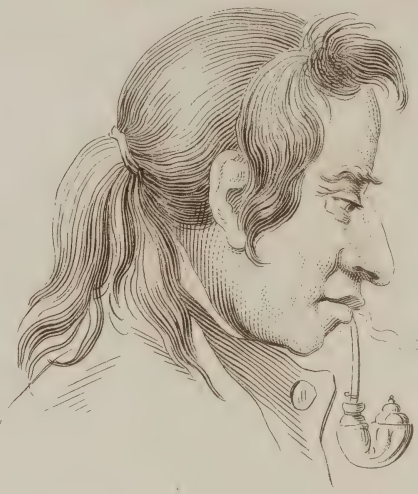
XI.

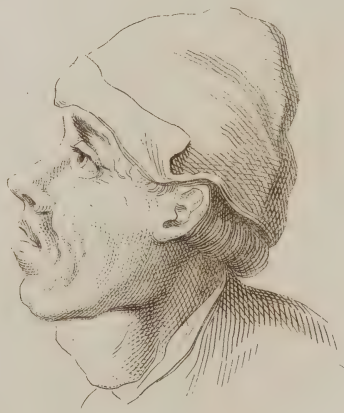


XII. *Vol. I. p. 66.*

XIII.

Vol. I. p. 66.





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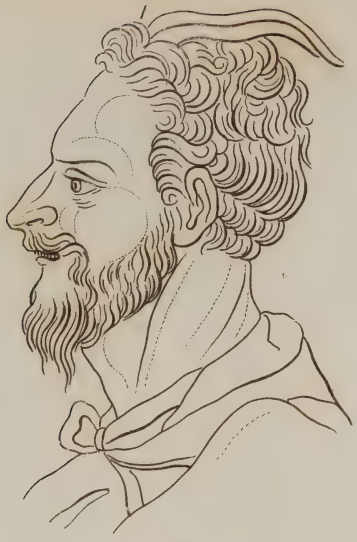

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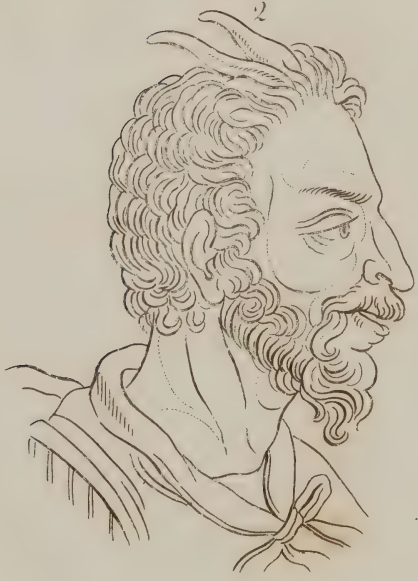

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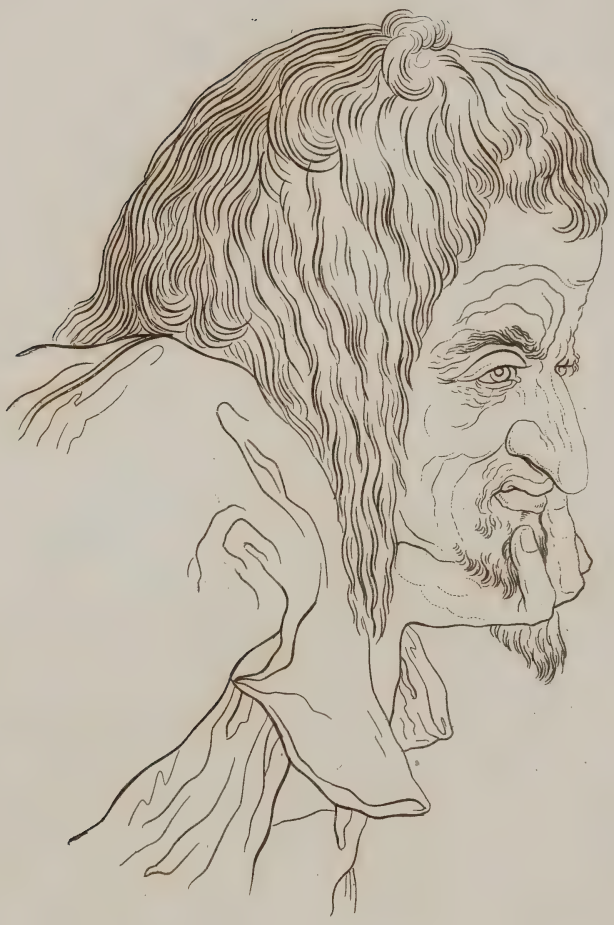
XVI.



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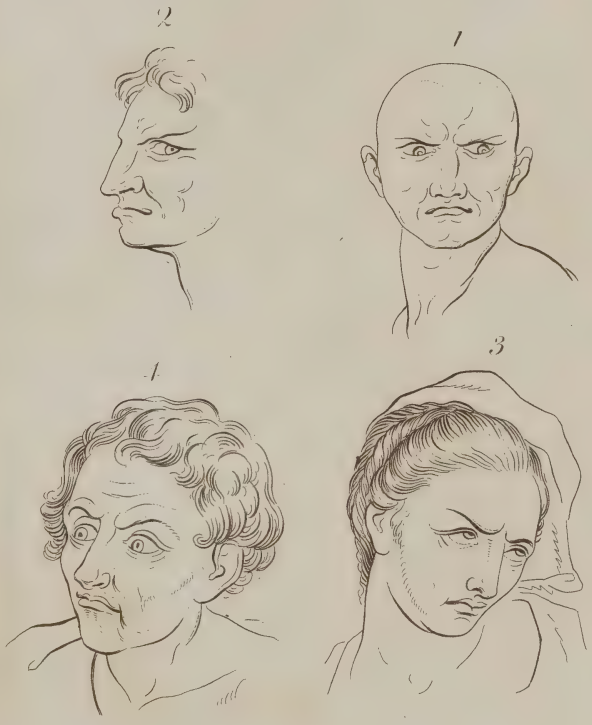
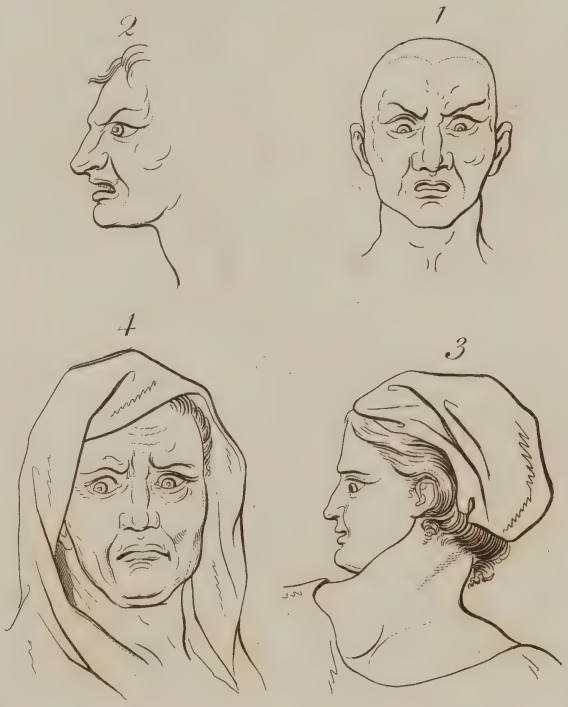
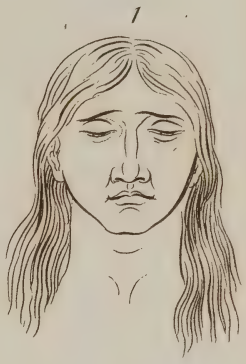
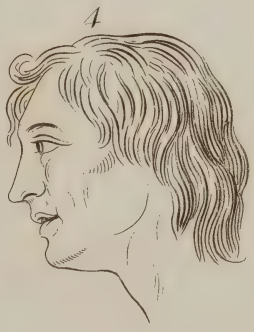


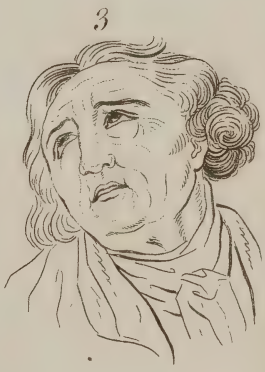
XVIII.



XIX.







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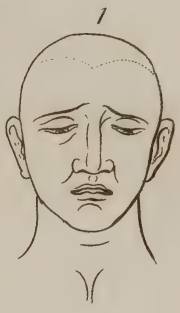
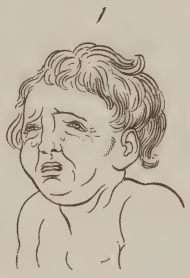
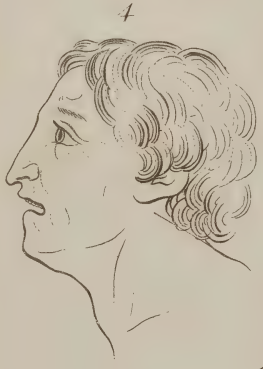
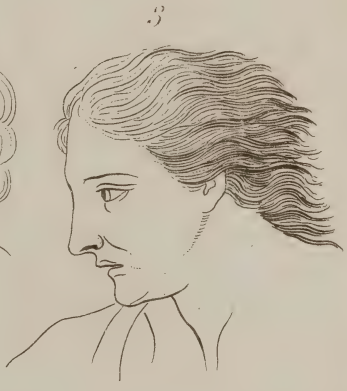


XXI.







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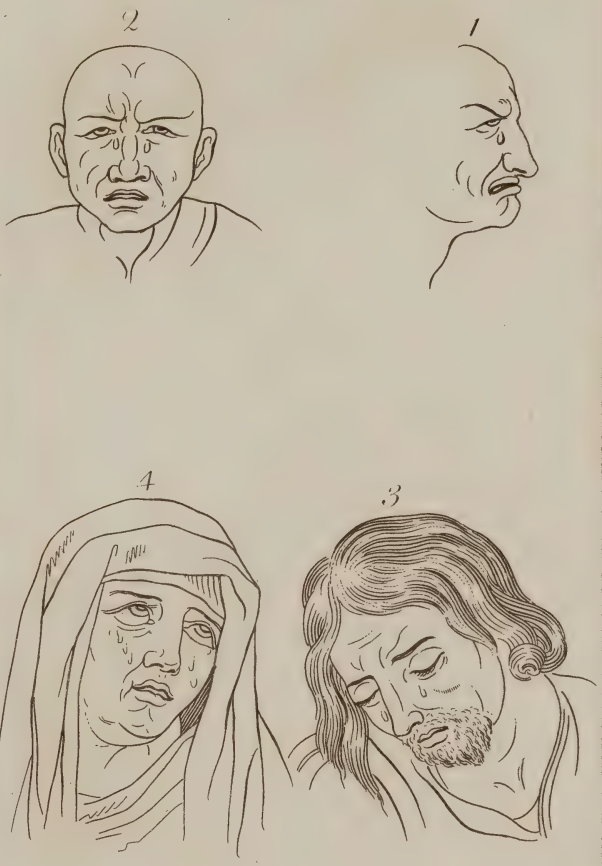

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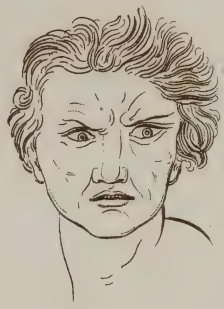

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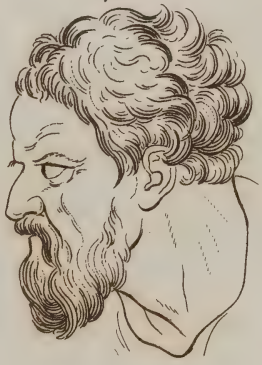

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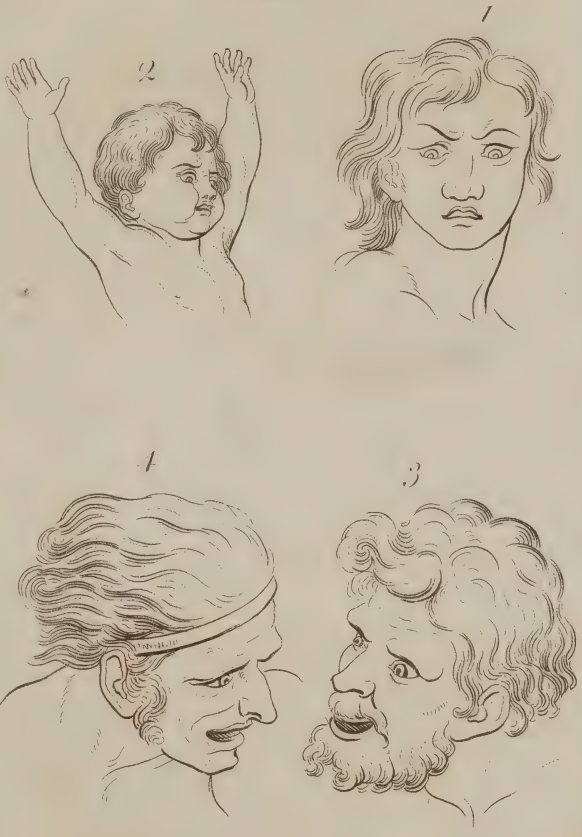
XXIV.



IX.

PHYSIOGNOMY A SCIENCE.

"THOUGH there may be ſome truth in it, "ſtill, phyſiognomy never can be a ſcience." Such are the aſſertions of thouſands of our readers, and, perhaps, theſe aſſertions will be repeated, how clearly ſoever their objections may be anſwered, and however little they may have to reply.

To ſuch objectors we will ſay, phyſiognomy is as capable of becoming a ſcience as any one of the ſciences, mathematics excepted. As capable as experimental philoſophy, for it is experimental philoſophy; as capable as phyſic, for it is a part of the phyſical art; as capable as theology, for it is theology; as capable as the belles lettres, for it appertains to the belles lettres. Like all theſe, it may, to a certain extent, be reduced to rule and acquire an appropriate character, by which it may be taught. As in every other ſcience, ſo, in this, much muſt be left to ſenſibility and genius. At preſent it is deficient in determinate ſigns and rules.

Whoever will take the trouble, which every child has the power of taking, of aſſuming thoſe principles which all ſciences have in common, the purely mathematical excepted, will no longer, during his life, object that phyſiognomy is not ſcientific. Either he muſt allow the appellation ſcientific to phyſiognomy or deny it to whatever is, at preſent, denominated ſcience.

Whenever truth or knowledge is explained by fixed principles, it becomes ſcientific, ſo far as it can be imparted by words, lines, rules, and definitions. The queſtion will be reduced to whether it be poſſible to explain the undeniable ſtriking differences, which exiſt between human faces and forms, not by obſcure, confuſed conceptions, but by certain characters, ſigns, and expreſſions; whether theſe ſigns can communicate the ſtrength and weakneſs, health and ſickneſs, of the body; the folly and wiſdom, the magnanimity and meanneſs, the virtue and the vice of the mind. This is the only thing to be decided; and he, who, inſtead of inveſtigating this queſtion, ſhould continue to declaim againſt it, muſt either be deficient in logical reaſoning or in the love of truth.

What would be ſaid of the man who ſhould attempt to baniſh natural philoſophy, phyſic, divinity,

divinity, and the belles lettres, from the number of the ſciences, becauſe ſo many branches of them yet remain uncultivated, and clouded by uncertainty?

Is it not true that the experimental philoſopher can only proceed with his diſcoveries to a certain extent; only can communicate them by words; can only ſay, "ſuch and ſuch are my "experiments, ſuch my remarks, ſuch is the "number of them, and ſuch are the inferences I "draw: purſue the track that I have ex-"plored?" Yet will he not be unable, ſometimes, to ſay thus much? Will not his active mind make a thouſand remarks, which he will want the power to communicate? Will not his eye penetrate receſſes which he ſhall be unable to diſcover, to that feebler viſion that cannot diſcover for itſelf? And is experimental philoſophy, therefore, the leſs a ſcience? How great a perception of the truth had Leibnitz, before the genius of Wolf had opened that road, in which, at preſent, every cold logician may ſecurely walk? And with which of the ſciences is it otherwiſe? Is any ſcience brought to perfection at the moment of its birth? Does not genius continually, with eagle eye and flight, anticipate centuries? How long did the world

wait for Wolf? Who, among the moderns, is more ſcientific than Bonnet? Who ſo happily unites the genius of Leibnitz and the phlegm of Wolf? Who more accurately diſtinguiſhes falſehood from truth? Who more condeſcendingly takes ignorance by the hand? Yet to whom would he be able to communicate his ſudden perception of the truth; the reſult or the ſources of thoſe numerous, ſmall, indeſcribable, rapid, profound remarks? To whom could he impart theſe by ſigns, tones, images, and rules? Is it not the ſame with phyſic, with theology, with all ſciences, all arts? Is it not the ſame with painting, at once the mother and daughter of phyſiognomy? Is not this a ſcience? Yet how little is it ſo! —— "This is proportion, that diſpropor-" tion. This nature, truth, life, reſpiration in the " very act. That is conſtraint, unnatural, mean, " deteſtable."——Thus far may be ſaid and proved, by principles, which every ſcholar is capable of comprehending, retaining, and communicating. But where is the academical lecturer who ſhall inſpire the genius of painting? As ſoon might books and inſtruction inſpire the genius of poetry. How infinitely does he, who is painter or poet born, ſoar beyond all written rule? But muſt he, becauſe he poſſeſſes feelings

and

and powers which are not to be reduced to rule, be pronounced unſcientific.

So in phyſiognomy; phyſiognomonical truth may, to a certain degree, be defined, communicated by ſigns, and words, as a ſcience. We may affirm, this is ſublime underſtanding. Such a trait accompanies gentleneſs, ſuch another wild paſſion. This is the look of contempt, this of innocence. Where ſuch ſigns are, ſuch and ſuch properties reſide. By rule may we preſcribe—"In this manner muſt thou ſtudy. "This is the route thou muſt purſue. Then "wilt thou arrive at that knowledge which I, "thy teacher, have acquired."

But will not the man of experience, the man of exquiſite organs, in this, as in other ſubjects, called ſcientific, ſee farther, deeper, and more diſtinctly? Will he not ſoar? Will he not make numerous remarks, that are not reducible to rule; and ſhall ſuch exceptions prevent us from calling that a ſcience which may be reduced to rule, and communicated by ſigns? Is not this common to all ſcience as well as to phyſiognomy? Of which of the ſciences are the limits defined, where nothing is left to taſte, feeling, and genius? We ſhould contemn that ſcience, could ſuch a ſcience exiſt.

Albert Durer ſurveyed and meaſured men: Raphael meaſured men ſtill more feelingly than Albert Durer. The former drew with truth, according to rule; the latter followed his imagination; yet was nature often depicted by him with not leſs exactneſs. Scientific phyſiognomy would meaſure like Durer, the phyſiognomy of genius like Raphael. In the mean time, the more obſervation ſhall be extended, language enriched, drawing improved; the more man ſhall be ſtudied by man, to him the moſt intereſting and the fineſt of ſtudies; the more phyſiognomy ſhall become ſcientific, accurately defined, and capable of being taught, the more it ſhall then become the ſcience of ſciences; and, in reality, no longer a ſcience, but ſenſibility, a prompt and convincing inſpection of the human heart. Then ſhall folly buſy herſelf to render it ſcientific, to diſpute, write, and lecture on its principles; and then, too, ſhall it no longer be, what it ought, the firſt of human ſciences.

The obligations exiſting between ſcience and genius, and genius and ſcience, are mutual. In what manner, therefore, muſt I act? Shall I render phyſiognomy a ſcience, or ſhall I apply only to the eyes, and to the heart, and, occaſionally, whiſper to the indolent ſpectator, leſt he ſhould

contemn

contemn me for a fool—" Look! Here is ſome-
" thing which you underſtand, only recollect
" there are others who underſtand ſtill more?

I ſhall conclude this fragment with a parody on the words of one, who, among other uncommon qualities with which he was endowed, had the gift of diſcerning ſpirits; by which he could diſcover, from the appearance alone, whether one whom no art could heal, had faith enough to become whole.—" For we know in part, and
" our extracts and commentaries are in part;
" but when that which is perfect is come, then
" theſe fragments ſhall be done away. As yet,
" what I write is the ſtammering of a child;
" but when I ſhall become a man, theſe will ap-
" pear the fancies and labours of a child. For
" now we ſee the glory of man, through a glaſs,
" darkly; ſoon we ſhall ſee face to face. Now
" I know in part, but then ſhall I know, even
" as, alſo, I am known, by him, from whom,
" and through whom, and in whom are all
" things; to whom be glory, for ever and ever.
" Amen!"

X.

OF THE ADVANTAGES OF PHYSIOGNOMY.

WHETHER a more certain, more accurate, more extenſive, and thereby, a more perfect knowledge of man, be, or be not, profitable; whether it be, or be not, advantageous to gain a knowledge of internal qualities from external form and feature, is a queſtion moſt deſerving enquiry, and place among theſe fragments.

This may be claſſed firſt as a general queſtion, Whether knowledge, its extenſion, and increaſe, be of conſequence to man? I imagine this queſtion can receive but one anſwer, from all unprejudiced perſons.

Man muſt be ignorant of his own nature, and of the nature of things in general, as well as the relation there is between human happineſs and his powers and paſſions, the effects of which ſo continually preſent themſelves to his eyes; muſt indeed be prejudiced to exceſſive abſurdity, if he does not perceive that the proper uſe of every power, and the proper gratification of every paſſion, is good, profitable, and inſeparable from his welfare.

As

As certainly as man is poſſeſſed of corporal ſtrength, and a will for the exerciſe of that ſtrength, ſo certain is it that to exerciſe ſtrength is neceſſary. As certain as he has the faculties, power, and will, to love, ſo certain is it that it is neceſſary he ſhould love. Equally certain is it that, if man has the faculties, power, and will, to obtain wiſdom, that he ſhould exerciſe thoſe faculties for the attainment of wiſdom. How paradoxical are thoſe proofs that ſcience and knowledge are detrimental to man, and that a rude ſtate of ignorance is to be preferred to all that wiſdom can teach!

I here dare, and find it neceſſary, to affirm that phyſiognomy has at leaſt as many claims of eſſential advantage as are granted by men, in general, to other ſciences.

Further; with how much juſtice may we not grant precedency to that ſcience which teaches the knowledge of men? What object is ſo important to man as man himſelf? What knowledge can more influence his happineſs than the knowledge of himſelf? This advantageous knowledge is the peculiar province of phyſiognomy.

Of all the knowledge obtained by man, of all he can learn by reaſoning on his mind, his heart, his

his qualities and powers, thoſe proofs which are obtained by the aid of the ſenſes, and that knowledge which is founded on experience has ever been the moſt indiſputable, and the moſt advantageous. Who, then, among philoſophers will not prefer the experimental part of pſychology to all other knowledge?

Therefore has phyſiognomy the threefold claims of the advantages ariſing from knowledge, in general, the knowledge of man, in particular, and, eſpecially, of this latter knowledge, reduced to experiment.

Whoever would wiſh perfect conviction of the advantages of phyſiognomy, let him, but for a moment, imagine that all phyſiognomonical knowledge and ſenſation were loſt to the world. What confuſion, what uncertainty, and abſurdity muſt take place, in millions of inſtances, among the actions of men! How perpetual muſt be the vexation of the eternal uncertainty in all which we ſhall have to tranſact with each other, and how infinitely would probability, which depends upon a multitude of circumſtances, more or leſs diſtinctly perceived, be weakened by this privation! From how vaſt a number of actions, by which men are honoured and benefited, muſt they then deſiſt!

Mutual

Mutual intercourſe is the thing of moſt conſequence to mankind, who are deſtined to live in ſociety. The knowledge of man is the ſoul of this intercourſe, that which imparts animation to it; pleaſure and profit. This knowledge is, in ſome degree, inſeparable from, becauſe neceſſary to, all men. And how ſhall we with greater eaſe and certainty acquire this knowledge than by the aid of phyſiognomy, underſtood in its moſt extenſive ſenſe, ſince, in ſo many of his actions, he is incomprehenſible?

Let the phyſiognomiſt obſerve varieties, make minute diſtinctions, eſtabliſh ſigns, and invent words, to expreſs theſe his remarks; form general, abſtract, propoſitions, extend and improve phyſiognomonical knowledge, language, and ſenſation, and thus will the uſes and advantages of phyſiognomy progreſſively increaſe.

Let any man ſuppoſe himſelf a ſtateſman, a divine, a courtier, a phyſician, a merchant, friend, father, or huſband, and he will eaſily conceive the advantages which he, in his ſphere, may derive from phyſiognomonical ſcience. For each of theſe ſtations, a ſeparate treatiſe of phyſiognomy might be compoſed.

When we ſpeak of the advantages of phyſiognomy we muſt not merely conſider that which,

which, in the ſtricteſt ſenſe, may be termed ſcientific, or what it might ſcientifically teach. We rather ought to conſider it as combined with thoſe immediate conſequences which every endeavour to improve phyſiognomy will undoubtedly have, I mean the rendering of phyſiognomonical obſervation and ſenſation more vigilant, and acute.

As this phyſiognomonical ſenſation is ever combined with a lively perception of what is beautiful, and what deformed; of what is perfect and what imperfect (and where is the able writer on phyſiognomy who will not increaſe theſe feelings?) how important, how extenſive, muſt be the advantages of phyſiognomy! How does my heart glow at the ſuppoſition that ſo high a ſenſe of the ſublime and beautiful, ſo deep an abhorrence of the baſe and deformed, ſhall be excited; that all the charms of virtue ſhall actuate the man who examines phyſiognomonically; and that he who, at preſent, has a ſenſe of thoſe charms, ſhall, then, ſo powerfully, ſo delightfully, ſo variouſly, ſo inceſſantly, be impelled to a ſtill higher improvement of his nature!

Phyſiognomy is a ſource of the pureſt, the moſt exalted ſenſations: an additional eye, wherewith

wherewith to view the manifold proofs of divine wiſdom and goodneſs in the creation, and, while thus viewing unſpeakable harmony and truth, to excite more ecſtatic love for their adorable author. Where the dark inattentive ſight of the unexperienced perceives nothing, there the practical view of the phyſiognomiſt diſcovers inexhauſtible fountains of delight, endearing, moral, and ſpiritual. It is the latter only who is acquainted with the leaſt variable, moſt perſpicuous, moſt ſignificant, moſt eloquent, moſt beautiful of languages; the natural language of moral and intellectual genius, of wiſdom and virtue. He reads it in the countenances of thoſe who are unconſcious of their own native elocution. He can diſcover virtue, however concealed. With ſecret ecſtaſy, the philanthropic phyſiognomiſt diſcerns thoſe internal motives, which would, otherwiſe, be firſt revealed in the world to come. He diſtinguiſhes what is permanent in the character from what is habitual, and what is habitual, from what is accidental. He, therefore, who reads man, in this language, reads him moſt accurately.

Phyſiognomy unites hearts, and forms the moſt durable, the moſt divine, friendſhips; nor can

can friendſhip diſcover a more ſolid rock of foundation than in the fair outlines, the noble features, of certain countenances.

Phyſiognomy is the very ſoul of wiſdom, ſince, beyond all expreſſion, it elevates the mutual pleaſures of intercourſe, and whiſpers to the heart when it is neceſſary to ſpeak, when to be ſilent; when to forewarn, when to excite; when to conſole, and when to reprehend.

Phyſiognomy is the terror of vice. No ſooner ſhould phyſiognomonical ſenſation be awakened into action, than conſiſtorial chambers, cloiſters, and churches, muſt become branded with exceſs of hypocritical tyranny, avarice, gluttony, and debauchery; which, under the maſk, and to the ſhame, of religion, have poiſoned the welfare of mankind. The eſteem, reverence, and love, which have hitherto been paid them, by the deluded people, would periſh like autumnal leaves. The world would be taught that to conſider ſuch degraded, ſuch pitiable, forms, as ſaints, pillars of the church and ſtate, friends of men, and teachers of religion, were blaſphemy.

To enumerate all the advantages of phyſiognomy would require a large treatiſe——A number of treatiſes, for the various claſſes of mankind. The moſt indiſputable, though the leaſt important,

important, of theſe its advantages, are thoſe the painter acquires; who, if he be not a phyſiognomiſt, is nothing. The greateſt is that of forming, conducting, and improving the human heart. I ſhall have frequent opportunities of making remarks in confirmation of the truth of what I have advanced. At preſent I ſhall only add, in concluſion of this too imperfect fragment, what I have been in part already obliged to ſay, that the imperfect phyſiognomonical knowledge I have acquired, and my increaſe of phyſiognomonical ſenſation, have daily been to me a ſource of indeſcribable profit. Nay, I will venture to add, they were to me indiſpenſable, and that I could not, poſſibly, without their aid, have paſſed through life with the ſame degree of pleaſure.

XI.

OF THE DISADVANTAGES OF PHYSIOGNOMY.

METHINKS I hear ſome worthy man exclaim "Oh thou who haſt ever hitherto lived "the friend of religion and virtue, what is thy "preſent purpoſe? What miſchief ſhall not be "wrought by this thy phyſiognomy! Wilt thou "teach man the unbleſſed art of judging his "brother by the ambiguous expreſſions of his "countenance? Are there not already ſufficient "of cenſoriouſneſs, ſcandal, and inſpection into "the failings of others? Wilt thou teach man "to read the ſecrets of the heart, the latent "feelings, and the various errors of thought?

"Thou dwelleſt upon the advantages of the "ſcience; ſayeſt thou ſhalt teach men to con-"template the beauty of virtue, the hatefulneſs of "vice, and, by theſe means, make them virtuous; "and that thou inſpireſt us with an abhorrence of "vice, by obliging us to feel its external defor-"mity. And what ſhall be the conſequence? "Shall it not be that for the appearance, and "not the reality, of goodneſs, man ſhall wiſh to "be good? That, vain as he already is, acting

"from

" from the deſire of praiſe, and wiſhing only to
" appear what he ought determinately to be, he
" will yet become more vain, and will court the
" praiſe of men, not by words and deeds, alone,
" but by aſſumed looks and counterfeited forms?
" Oughteſt thou not rather to weaken this al-
" ready too powerful motive for human actions,
" and to ſtrengthen a better; to turn the eyes
" inward, to teach actual improvement, and ſi-
" lent innocence, inſtead of inducing him to
" reaſon on the outward, fair, expreſſions of
" goodneſs, or the hateful ones of wickedneſs?"

This is a heavy accuſation, and with great appearance of truth. Yet how eaſy is defence to me; and how pleaſant, when my opponent accuſes me from motives of philanthropy, and not of ſplenetic diſpute!

The charge is twofold. Cenſoriouſneſs and vanity. I teach men to ſlander each other, and to become hypocrites.

I will anſwer theſe charges ſeparately; nor let it be ſuppoſed I have not often, myſelf, reflected on what they contain, really objectionable, and felt it in all its force.

The firſt relates to the poſſible abuſe of this ſcience.

No good thing can be liable to abuſe, till it

firſt becomes a good thing; nor is there any actual good which is not the innocent cauſe of abuſe. Shall we, therefore, wiſh that good ſhould not exiſt?

All pitiable complaints concerning the poſſible, probable, or, if you will, inevitable, injurious effects, can only be allowed a certain weight. Whoever is juſt will not fix his attention, ſolely, on the weak ſide of the queſtion. He will examine both ſides; and, when good preponderates, he is ſatisfied, and endeavours, by all means in his power, to evade, or diminiſh, the evil.

Who better can inſpire us with this heroic fortitude in favour of good, although attended by evil; who better can cure us of puſillanimous anxieties, and dread of evil while in the purſuit of good, than the great Author and Founder of the nobleſt good? Who, notwithſtanding his affectionate love of mankind, his hatred of diſcord, and love of peace, ſo openly proclaimed, "I am not come to ſend peace on "the earth but a ſword."

He was grieved at every ill effect of his miſſion, but was calm concerning every thing that was in itſelf good, and preponderately good in its conſequences. I, alſo, grieve for the ill effects

effects of this book; but I, alſo, will be calm, convinced of the great good which ſhall be the reſult. I clearly perceive, nor endeavour to conceal from myſelf, every diſadvantage which ſhall, in all probability, occur, at leaſt, for a time, and among thoſe who content themſelves with a ſlight taſte of knowledge, whether human or divine. I continually keep every defect of the ſcience in view, that I may exert all my powers to render it as harmleſs, and as profitable, as poſſible; nor can this proſpect of probable abuſes, attendant on every good, on every divine work, induce me to deſiſt; being, as I am, at each ſtep, more firmly convinced that I am labouring to effect an excellent purpoſe, and that every man, who reads me with attention, and has not the corrupteſt of hearts, will rather be improved than injured.

Thus far, generally, and now for a more particular anſwer to the firſt objection.

I.

I TEACH no black art; no noſtrum, the ſecret of which I might have concealed, which is a thouſand times injurious for once that it is profitable, the diſcovery of which is, therefore, ſo difficult.

I do but teach a ſcience, the moſt general, the moſt palpable, with which all men are acquainted, and ſtate my feelings, obſervations, and their conſequences.

We ought never to forget that the very purport of outward expreſſion is to teach what paſſes in the mind, and that to deprive man of this ſource of knowledge were to reduce him to utter ignorance; that every man is born with a certain portion of phyſiognomonical ſenſation, as certainly as that every man, who is not deformed, is born with two eyes; that all men, in their intercourſe with each other, form phyſiognomonical deciſions, according as their judgment is more or leſs clear; that it is well known, though phyſiognomy were never to be reduced to ſcience, moſt men, in proportion as they have mingled with the world, derive ſome profit from their knowledge of mankind, even at the firſt glance;

glance; and that the ſame effects were produced long before this queſtion was in agitation. Whether, therefore, to teach men to decide with more perſpicuity and certainty, inſtead of confuſedly; to judge clearly with refined ſenſations, inſtead of rudely, and erroneouſly, with ſenſations more groſs; and, inſtead of ſuffering them to wander in the dark, and venture abortive and injurious judgments, to learn them, by phyſiognomonical experiments, by the rules of prudence and caution, and the ſublime voice of philanthropy, to miſtruſt, to be diffident, and ſlow to pronounce, where they imagine they diſcover evil; whether this, I ſay, can be injurious, I leave the world to determine.

I here openly, and loudly, proclaim that whoever diſregards all my warnings, diſregards the proofs and examples I give, by which he may preſerve himſelf from error; whoever is deaf to the voice of philanthropy, and, like a madman with a naked ſword, ruſhes headlong to aſſaſſinate his brother's good name, the evil muſt be upon his head. When his wickedneſs ſhall appear, and he ſhall be puniſhed for his unpardonable offences, againſt his brother, my ſoul ſhall not be polluted by his ſin.

I believe I may venture to affirm very few

perſons will, in conſequence of this work, begin to judge ill of others, who had not before been guilty of the practice.

" This Jew has not the ſmalleſt reſpect for " the legiſlature, or his ſuperiours; he ſcourges " the people, who have done him no injury, " with whips; he goes to banquetings, where- " ever he is invited, and makes merry; he is a " very miſchief maker; and lately he ſaid to " his companions, *I am not come to ſend peace,* " *but a ſword.*"——What a judgment is here, from a partial view of the actions of Chriſt! But view his phyſiognomy, not as he has been depicted by Raphael, the greateſt of painters, but by Holbein, only, and if you have the ſmalleſt phyſiognomonical ſenſation, oh! with what certainty of conviction, will you pronounce a judgment immediately the reverſe! You will find that theſe very accuſations, ſtrong as they ſeem in ſelection, are accordant to his great character, and worthy the Saviour of the world.

Let us but well conſider how much phyſiognomy diſcovers to the ſkilful eye, with what loud-tongued certainty it ſpeaks, how perfect a picture

picture it gives of him who ſtands open to its inſpection, and we, moſt aſſuredly, ſhall not have more, but leſs to fear, from its deciſions, when the ſcience ſhall have the good fortune to become more general, and ſhall have taught ſuperiour accuracy to the feelings of men.

II.

THE ſecond objection to phyſiognomy is that " it renders men vain, and teaches them to " aſſume a plauſible appearance."—When thou didſt urge this, how great was the impreſſion thy words made upon my heart! and how afflicted am I to be obliged to anſwer thee, that this thy objection is applicable only to an ideal, and innocent, and not an actual, and wicked world.

The men thou wouldſt reform are not children, who are good, and know not that they are ſo; but men, who muſt, from experience, learn to diſtinguiſh between good and evil; men, who, to become perfect, muſt neceſſarily be taught their own noxious, and conſequently their own beneficent, qualities. Let, therefore, the deſire of obtaining approbation from the good act in concert with the impulſe to goodneſs. Let this be the ladder; or, if you pleaſe, the crutch to ſupport tottering virtue. Suffer men

to

to feel that God has ever branded vice with deformity, and adorned virtue with inimitable beauty. Allow man to rejoice when he perceives that his countenance improves, in proportion as his heart is ennobled. Inform him, only, that to be good, from vain motives, is not actual goodneſs, but vanity; that the ornaments of vanity will ever be inferiour, and ignoble; and that the dignified mien of virtue never can be truly attained, but by the actual poſſeſſion of virtue, unſullied by the leaven of vanity.

Beholdeſt thou ſome weeping youth, who has ſtrayed from the paths of virtue, who, in his glaſs, reads his own degradation, or reads it in the mournful eye of a tender, a diſcerning, a phyſiognomonical friend; a youth who has ſtudied the worth of human nature in the fineſt forms of the greateſt maſters.——Suffer his tears to flow—Emulation is rouſed; and he henceforth determines to become a more worthy ornament of God's beauteous creation than he has hitherto been.

XII.

OF THE EASE OF STUDYING PHYSIOGNOMY.

TO learn the loweſt, the leaſt difficult, of ſciences, at firſt appears an arduous undertaking, when taught by words or books, and not reduced to actual practice. What numerous dangers and difficulties might be ſtarted againſt all the daily enterprizes of men, were it not undeniable that they are performed with facility! How might not the poſſibility of making a watch, and ſtill more a watch worn in a ring, or of ſailing over the vaſt ocean, and of numberleſs other arts and inventions, be diſputed, did we not behold them conſtantly practiſed! How many arguments might be urged againſt the practice of phyſic! And, though ſome of them may be unanſwerable, how many are the reverſe!

We muſt not too haſtily decide on the poſſible eaſe, or difficulty, of any ſubject, which we have not yet examined. The ſimpleſt may abound with difficulties, to him who has not made frequent experiments, and, by frequent experiments, the moſt difficult may become eaſy. This, I ſhall be anſwered, is the commoneſt of common

common place. Yet, on this depends the proof of the facility of the ſtudy of phyſiognomy, and of the intolerant folly of thoſe who would rather conteſt the poſſibility of a ſcience than profit by its reality.

" Perhaps you have not examined it your-
" ſelf, therefore can ſay nothing on the ſubject."
——I have examined, and can certainly ſay ſomething. I own, I ſcarcely can aſcribe to myſelf one of the numerous qualities which I hold neceſſary to the phyſiognomiſt. I am ſhort ſighted, have little time, patience, or ſkill, in drawing; have but a ſmall knowledge of the world; am of a profeſſion, which, notwithſtanding all the opportunities it may give me of obtaining a knowledge of mankind, yet renders it impoſſible for me to make phyſiognomy my only ſtudy; I want anatomical knowledge, copiouſneſs and accuracy of language, which only can be obtained by continually reading the beſt writers, epic and dramatic, of all nations and ages. How great are theſe diſadvantages! Yet is there ſcarcely a day in which I do not add to, or confirm my former phyſiognomonical remarks.

Whoever poſſeſſes the ſlighteſt capacity for, and has once acquired the habit of, obſervation and

and compariſon, ſhould he even be more deficient in requiſites than I am, and ſhould he ſee himſelf daily, and inceſſantly, ſurrounded by hoſts of difficulties, will yet certainly be able to make a progreſs.

We have men conſtantly before us. In the very ſmalleſt towns there is a continual influx and reflux of perſons, of various and oppoſite characters. Among theſe, many are known to us without conſulting phyſiognomy; and that they are patient, or choleric, credulous, or ſuſpicious, wiſe, or fooliſh, of moderate, or weak capacity, we are convinced paſt contradiction. Their countenances are as widely various as their characters, and theſe varieties of countenance may each be as accurately drawn as their varieties of character may be deſcribed.

We have daily intercourſe with men, their intereſt and ours are connected. Be their diſſimulation what it may, paſſion will, frequently, for a moment, ſnatch off the maſk, and give us a glance, or at leaſt, a ſide view, of their true form.

Shall nature beſtow on man the eye and ear, and yet have made her language ſo difficult, or ſo entirely unintelligible? And not the eye and ear, alone; but feeling, nerves, internal ſenſations,

tions, and yet have rendered the language of the ſuperficies ſo confuſed, ſo obſcure? She who has adapted ſound to the ear, and the ear to ſound; ſhe who has created light for the eye, and the eye for light; ſhe who has taught man, ſo ſoon, to ſpeak, and to underſtand ſpeech; ſhall ſhe have imparted innumerable traits and marks of ſecret inclinations, powers, and paſſions, accompanied by perception, ſenſation, and an impulſe to interpret them to his advantage; and, after beſtowing ſuch ſtrong incitements, ſhall ſhe have denied him the poſſibility of quenching this his thirſt of knowledge; ſhe who has given him penetration to diſcover ſciences ſtill more profound, though of much inferiour utility; who has taught him to trace out the paths, and meaſure the curves, of comets; who has put a teleſcope into his hand, that he may view the ſatellites of planets, and has endowed him with the capability of calculating their eclipſes, through revolving ages; ſhall ſo kind a mother have denied her children, her truth ſeeking pupils, her noble philanthropic offspring, who are ſo willing to admire, and rejoice in, the majeſty of the Moſt High, viewing man his maſter-piece, the power of reading the ever preſent, ever open, book of the human countenance;

nance; of reading man, the moſt beautiful of all her works, the compendium of all things, the mirror of the Deity?

Canſt thou, man of a ſound underſtanding, believe this can be ſo? Canſt thou credit ſuch accuſations againſt the moſt affectionate of mothers? Shall ſo much knowledge with which thou mayeſt diſpenſe be beſtowed upon thee; and ſhalt thou have been denied that which is of moſt importance?

Awake, view man in all his infinite forms. Look, for thou mayeſt eternally learn; ſhake off thy ſloth, and behold. Meditate on its importance. Take reſolution to thyſelf, and the moſt difficult ſhall become eaſy.

Awake to the conviction of the neceſſity of the knowledge of man, and be perſuaded that this knowledge may be acquired; ſo ſhall recurring examples, and increaſing induſtry, ſmooth the path of knowledge.

The grand ſecret of ſimplifying ſcience conſiſts in analyzing, in beginning with what is eaſy, and proceeding progreſſively. By this method miracles will at length be wrought. The mountain of knowledge muſt be climbed ſtep by ſtep.

Which of the ſciences, ſurrounded as they all

are

are with difficulties, has not been highly improved by recurring obſervation, reflexion, and induſtry?

When I come to ſpeak of the method in which phyſiognomy ought, probably, to be ſtudied, the intelligent reader will be able to decide whether improvement in this ſcience be ſo difficult, and impoſſible, as ſo many, from ſuch oppoſite reaſons, have pretended.

XIII.

OF THE DIFFICULTIES OF PHYSIOGNOMY.

THIS fragment ought to be one of the longeſt in the whole work, although it will be one of the ſhorteſt. Not the moſt copious volume would be ſufficient to propound, and obviate, all the numberleſs objections with which phyſiognomy is ſurrounded.

All the objections brought againſt it, and certainly all are not brought which might be, ſome of which are true, and many falſe, concur, at leaſt, in proving the general conviction of the difficulties which attend this enquiry into the effects of nature.

I do not believe that all the adverſaries of phyſiognomy can conjure up ſo many difficulties as will ſoon preſent themſelves to the philoſophical phyſiognomiſt himſelf. A thouſand times have I been diſmayed at their number and variety, and almoſt perſuaded to deſiſt from all farther enquiry. I was, however, continually encouraged and confirmed, in my purſuits, by thoſe certain, undeniable, proofs I had collected, and by thouſands of examples, which

no ſingle fact could deſtroy. Theſe gave me fortitude, and determined me to vanquiſh a part of my difficulties, and calmly to leave thoſe which I found unconquerable, until ſome future opportunity might afford me the means of reconciling ſo many apparent contradictions.

There is a peculiar circumſtance attending the ſtarting of difficulties. There are ſome who poſſeſs the particular gift of diſcovering and inventing difficulties, without number or limits, on the moſt common and eaſy ſubjects. I could cite many ſuch perſons who poſſeſs this gift in a very extraordinary degree. Their character is very remarkable, and determinate. In other reſpects they are excellent people. They may be the ſalt, but cannot be the food, of ſociety. I admire their talents, yet ſhould not wiſh for their friendſhip, were it poſſible they ſhould deſire mine. I ſhall be pardoned this ſhort digreſſion. I now return to the difficulties of phyſiognomy; and, innumerable as they are, I ſhall be brief, becauſe it not being my intention to cite them all, in this place, the moſt important will occaſionally be noticed, and anſwered, in the courſe of the work. Scarcely a fragment will be written in which the author and reader will not have occaſion to remark difficulties.

Many

Many of theſe difficulties will be noticed in the fifteenth fragment, which treats on the character of the phyſiognomiſt. I have an additional motive to be brief, which is that moſt of theſe difficulties are included in ——

The indeſcribable minuteneſs of innumerable traits of character—or the impoſſibility of ſeizing, expreſſing, and analyzing certain ſenſations, and obſervations.

Nothing can be more certain than that the ſmalleſt ſhades, which are ſcarcely diſcernible to an inexperienced eye, frequently denote total oppoſition of character. Almoſt every ſucceeding page will afford opportunity of making this remark. How wonderfully may the expreſſion of countenance and character be altered by a ſmall inflexion or diminiſhing, lengthening or ſharpening, even though but of a hair's breadth! Whoever wiſhes for immediate conviction of this truth need but be at the trouble to take five or ſix ſhades of the ſame countenance, with all poſſible accuracy, and afterward as carefully reduce and compare them to each other.

How difficult, how impoſſible, muſt this variety of the ſame countenance, even in the moſt accurate of the arts of imitation, render preciſion!

ciſion! And the importance of preciſion to phyſiognomy has, by numerous reaſons, before been proved.

How often does it happen that the ſeat of character is ſo hidden, ſo enveloped, ſo maſked, that it can only be caught in certain, and, perhaps, uncommon poſitions of the countenance, which will again be changed, and the ſigns all diſappear, before they have made any durable impreſſion! Or, ſuppoſing the impreſſion made, theſe diſtinguiſhing traits may be ſo difficult to ſeize, that it ſhall be impoſſible to paint, much leſs to engrave, or deſcribe them, by language.

This may likewiſe happen to the moſt fixed, determinate, and deciſive marks. Numberleſs of theſe can neither be deſcribed nor imitated. How many, even, are not to be retained by the imagination! How many, that are rather felt than ſeen! Who ſhall deſcribe, who delineate, the cheering, the enlightening ray; who the look of love; who the ſoft benignant vibration of the benevolent eye; who the twilight, and the day, of hope; who the internal ſtrong efforts of a mind, wrapt in gentleneſs and humility, to effect good, to diminiſh evil, and to increaſe preſent and eternal happineſs; who all the ſecret impulſes and powers, collected in the

aſpect

aſpect of the defender, or enemy, of truth; of the bold friend, or the ſubtle foe, of wiſdom; who "the poet's eye, in a fine phrenzy rolling, "glancing from heaven to earth, from earth to "heaven, while imagination bodies forth the "forms of things unknown;" who ſhall all this delineate, or deſcribe? Can charcoal paint fire, chalk light, or can colours live and breathe?

It is with phyſiognomy as with all other objects of taſte, literal, or figurative, of ſenſe, or of ſpirit. We can feel but cannot explain. The eſſence of every organized body is, in itſelf, an inviſible power. It is mind. Without this incomprehenſible principle of life, there is neither intelligence, action, nor power. "The world "ſeeth not, knoweth not, the ſpirit." Oh! how potent is this truth, whether in declamation it be expreſſed with inſipidity or enthuſiaſm, from the Holy Spirit, that in perſon inſpired the apoſtles and evangeliſts of the Lord, to the ſpirit of the moſt inſignificant being! The world ſeeth it not, and knoweth it not. This is the moſt general propoſition poſſible. The herd ſatiate themſelves with words without meaning, externals without power, body without mind, and figure without eſſence. Overlooked as it has been by mere literal readers, who are incapable

of exalting themſelves to the great general ſenſe of the word of God, and who have applied the text to ſome few particular caſes, though it be the key to nature and revelation, though it be itſelf the revelation of revelation, the very ſoul of knowledge, and the ſecret of ſecrets. "It is "the ſpirit that maketh alive, the fleſh profiteth "nothing."

Since likewiſe (which who will or can deny?) ſince all fleſh is valued according to the ſpirit within; ſince it is the ſpirit alone of which the phyſiognomiſt is in ſearch, endeavouring to diſcover, pourtray, and deſcribe; how difficult muſt it be for him to delineate, by words, or images, the beſt, moſt volatile, and ſpiritual part, to thoſe who have neither eyes nor ears! Words and images are but a ſtill groſſer kind of fleſh and ſpirit.

What I have here ſaid can only be inſtructive and intelligible to a few readers, but thoſe few will find much in this paſſage whereon to meditate.

Let us proceed.

How many thouſand accidents, great and ſmall, phyſical and moral; how many ſecret incidents, alterations, paſſions; how often will dreſs, poſition, light and ſhade, and innumerable diſcordant

diſcordant circumſtances, ſhow the countenance ſo diſadvantageouſly, or, to ſpeak more properly, betray the phyſiognomiſt into a falſe judgment, on the true qualities of the countenance and character! How eaſily may theſe occaſion him to overlook the eſſential traits of character, and form his judgment on what is wholly accidental!

"The wiſeſt man, when languid, will look "like a fool," ſays Zimmermann; and he may be right, if his obſervation extends no farther than the actual ſtate of the muſcular parts of the countenance.

To cite one very common inſtance, out of a hundred, how ſurpriſingly may the ſmall pox, during life, disfigure the countenance! How may it deſtroy, confuſe or render the moſt deciſive traits imperceptible!

I ſhall not here enumerate the difficulties which the moſt accurate obſerver has to encounter in diſſimulation; I perhaps may notice theſe in a ſeparate fragment.

There is one circumſtance, however, which I muſt not omit to mention.

The beſt, the greateſt, the moſt philoſophical phyſiognomiſt is ſtill but man; I do not here allude to thoſe general errors from which he cannot be exempt; but that he is a prejudiced man,

and that it is neceſſary he ſhould be as unprejudiced as God himſelf.

How ſeldom can he avoid viewing all objects through the medium of his own inclinations or averſions, and judging accordingly! Obſcure recollections of pleaſure or diſpleaſure, which this or that countenance have by various incidents impreſſed upon his mind, impreſſions left on his memory, by ſome object of love or hatred —How eaſily, nay, neceſſarily, muſt theſe influence his judgment! Hence, how many difficulties muſt ariſe to phyſiognomy, ſo long as phyſiognomy ſhall continue to be the ſtudy of men and not of angels!

We will therefore grant the oppoſer of phyſiognomy all he can aſk, although we do not live without hope that many of the difficulties ſhall be reſolved, which, at firſt, appeared to the reader, and the author, inexplicable.

Yet how ſhould I conclude this fragment without unburthening my heart of an oppreſſive weight, ſomething of which, perhaps, I have before given the reader to underſtand.——

That is, that "many weak and unphiloſo-"phical minds, who never during life have "made, nor ever will make a deep obſervation,

"may

" may be induced, from reading my writings, " to imagine themſelves phyſiognomiſts."

" He that hath ears to hear let him hear."

As ſoon might ye become phyſiognomiſts by reading my book, read and pore however induſtriouſly you pleaſe, as you would become great painters, by copying the drawings of Preyſler, or reading the works of Hagedorn, or Freſnoy; great phyſicians, by ſtudying Boerhaave; or great ſtateſmen by learning Grotius, Puffendorf, and Monteſquieu, by rote.

XIV.

OF THE RARITY OF THE SPIRIT OF PHYSIOGNOMONICAL OBSERVATION.

IN the eighth fragment, we have noticed how general, yet obſcure and indeterminate, phyſiognomonical ſenſation is: in this we ſhall ſpeak of the rarity of the true ſpirit of phyſiognomonical obſervation. As few are the perſons who can think phyſiognomonically, as thoſe who can feel phyſiognomonically are numerous.

Nothing can appear more eaſy than to obſerve, yet nothing is more uncommon. By obſerve I mean to conſider a ſubject in all its various parts: firſt to conſider each part ſeparately, and, afterwards, to examine its analogy with contiguous or other poſſible objects; to conceive and retain the various properties which delineate, define, and conſtitute the eſſence of the thing under conſideration; to have clear ideas of theſe properties, individually and collectively, as contributing to form a whole, ſo as not to confound them with other properties, or things, however great the reſemblance.

We need only attend to the different judgments

ments of a number of men, concerning the ſame portrait, to be convinced of the general want of a ſpirit of accurate obſervation: nor has any thing ſo effectually, ſo unexpectedly convinced me, of the extreme rarity of the true ſpirit of obſervation, even among men of genius, in famed, and fame-worthy, obſervers, in far greater phyſiognomiſts than I can ever hope to become, nothing, I ſay, has ſo perfectly convinced me of the rarity of this ſpirit, as the confounding of widely different portraits and characters, which, notwithſtanding their difference, have been miſtaken for the ſame. To make erroneous remarks is a very common thing; and, probably, has often befel myſelf. This all tends to prove how uncommon an accurate ſpirit of obſervation is, and how often it forſakes even thoſe who have been moſt aſſiduous in obſerving.

I ſhudder when I remember the ſuppoſed likeneſſes which are found between certain portraits and ſhades, and the living originals. How many men ſuppoſe each caricature a true portrait, or, probably, ſometimes, take it for an ideal!* In ſuch judgments I perceive a moſt per-

* By *Caricature*, the Author appears to mean nothing more than an imperfect drawing, and by *Ideal*, ſometimes perfect beauty, ſometimes a fancy piece. Theſe words occur ſo frequently that they muſt inevitably be often retained in the tranſlation. T.

fect

fect analogy to the judgments of the moſt common obſervers on character. Each ſlander, in which there is but a ſhade of truth, is as uſually ſuppoſed to be the full and exact truth as are ſo many thouſand wretched portraits ſuppoſed to be real and exact likeneſſes.

Hence originate many pitiable phyſiognomonical deciſions; hence are deduced ſo many apparently well founded objections againſt phyſiognomy, objections that, in reality, are falſe.

We call that likeneſs which is unlike, becauſe we are not accuſtomed to obſervation ſufficiently acute.

I cannot ſufficiently caution phyſiognomiſts againſt haſte and erroneous compariſons and ſuppoſitions; or to wait till they are well convinced that they have not imagined two different countenances to reſemble each other, or men which are unlike to be the ſame.

I ſhall, therefore, take every opportunity in this work, to render the reader attentive to the ſmalleſt, ſcarcely diſcernible, variations of certain countenances and traits, which, on a firſt view, might appear to be alike.

ADDITIONS.

I.

ANSON.

ALIKE as theſe heads may appear, to an inexperienced eye, how different are they to an obſerver! A countenance ſo noble as that of Anſon can never be entirely rendered mean, or wholly unreſembling.—Who that had once beheld Anſon, alive or well painted, would, at viewing theſe caricatures, exclaim Anſon!—Yet, on the contrary, how few would pronounce—Not Anſon!—How few will be able accurately to perceive and define the very eſſential differences between theſe faces! The obſerver will ſee where the unobſervant are blind, and while the latter are dumb, will pronounce the forehead of 2 is more thoughtful and profound than that of 1—1 forms no ſuch deep conſiſtent plans as 2—The eyebrows of 1 are more firm and cloſely knit, than thoſe of 2—So likewiſe is the eye of 1; but that of 2 is more open and ſerene. The noſe of 2 is ſomething more compact, and, therefore, more judicious, than 1. The mouth of one is awry, and ſomewhat ſmall. The chin of 2 is likewiſe more manly, and noble than of 1.

II. THESE

II.

THESE four caricature profiles, of broken Grecian buſts, will, to many haſty obſervers, though they ſhould not be wholly deſtitute of phyſiognomonical ſenſation, ſeem nearly alike in ſignification. Yet are they eſſentially different. The noſe excepted, the firſt has nothing in common with the reſt. The manly cloſing, and firmneſs, of the mouth, as little permits the phyſiognomonical obſerver to claſs this countenance with the others, as would the ſerious aſpect, the arching, and motion, of the forehead, and its deſcent to the noſe. Let any one, further, conſider this deſcent of the forehead to the noſe; afterward, the noſe itſelf, and the eye, in 2, 3, and 4. Let him compare them, and the ſcientific phyſiognomiſt will develope characters almoſt oppoſite. In the noſe of 3, he will perceive more taſte and underſtanding than in the reſt. The whole under part of the countenance, the general traits of voluptuouſneſs excepted, is, in each of them, different. 4 is the moſt ſenſual and effeminate of the whole, although it is deprived of much of its grace by the ill drawn mouth.

III. IV.

TWO drawings of the ſame profile. The difference

difference between them is to the obſerver remarkable. K. b. will appear to him, from the forehead, noſe, and eyebrows, all of which are cloſe, firm and ſharp, as betokening acute penetration, and deep thought. K. a. will be found more cheerful. In both he will perceive the traits of mind and genius.

V. VI.

Here, likewiſe, are two ſhades of the ſame countenance, which, however, bear a greater reſemblance than different ſhades uſually do. Many would declare them very like each other. Yet how many varieties may not be diſcovered by the accurate obſerver! The mouth, in V. by the eaſy unconſtrained manner in which it is cloſed, beſpeaks a calm, placid, ſettled, effeminate mind. In VI. on the contrary, if not a character directly the reverſe, eſſentially different, by the negligent dropping of the under lip. How few will be able to diſcover, before they are told, in the ſcarcely viſible ſharpening of the bone above the eye, of VI. the extreme penetration it denotes!

VII. VIII.

HOWEVER ſimilar theſe two ſhades of the ſame perſon may appear; to the phyſiognomiſt, that is, to a rare and accurate obſerver, they are not

not ſo. In the forehead, the bones above the eye, and the deſcent to the noſe, in VIII. there is ſomething more of underſtanding than in the ſame parts of VII. although the difference is ſcarcely that of a hair's breadth. How few will find in the bending and point of the noſe of VIII. a quicker perception of ſenſual beauty; and ſuperiour underſtanding in VII.! Yet this does not eſcape the phyſiognomiſt, to whom, likewiſe, the mouth, in VIII. betokens firm powers. The deſcent of the under lip, at the corner, of VII. is, by a hair's breadth, more pure and noble, than VIII.

IX.

Theſe ſix profiles, alſo, have, to the unpractiſed, much reſemblance, yet ſome of them have differences too vaſt to be imagined, on a firſt view. The haſty obſerver will find ſome diſſimilar, and the accurate all.

1 Is benevolent. The forehead and noſe betoken underſtanding, but irreſolution.

2, The caricature of an almoſt ſublime countenance. The leaſt experienced connoiſſeur will find much to approve. By an error infinitely ſmall infinitely much is loſt. Had the upper part of the forehead been a little more compact, more vigorouſly drawn, the acute obſerver

ſerver could not then have perceived tokens of imbecillity, which are now to him ſo viſible, though ſo difficult to explain.

3, All will diſcover, in this, goodneſs tinged with weakneſs. But that the marks of weakneſs are chiefly to be ſought in the arching of the forehead, and the outline of the chin, is only perceptible to the intuition of experience *.

4, The noſe ſpeaks taſte and knowledge, the eye penetration. None but the phyſiognomiſt will remark dulneſs, and thoughtleſs haſte, in the forehead and mouth.

5 Is, to general ſenſation, the profile of a benevolent, but weak and ordinary man. The ſeat of weakneſs will be ſeen, by the phyſiognomiſt, in the forehead, eye, and mouth.

6, Inanimate thoughtleſſneſs will be univerſally perceived in this countenance. The experienced only will diſcover the peculiar inſipidity of the mouth.

X.

IMBECILLITY is the character common to theſe ſix heads. Yet how various are the modifications, definable only by the phyſiognomiſt! And how little is explained by the general term imbecillity concerning heads ſo different!

* Der Geübte intuitif.

1 Has a noble noſe, with an almoſt common forehead. Were the back part of the eye leſs projecting it would be much wiſer.

2 Is more benevolent and noble, more intelligent in the under part, and more weak in the upper.

3, Inanity with a mixture of contempt.

4, The noſe excepted, empty, and more perverſe than all the other five.

5, The under half not vulgar, but the full forehead denotes imbecillity. In the mouth, only, are taſte and underſtanding united.

6, A noſe like this, which ſpeaks a perſon of diſcernment, does not correſpond with ſo fooliſh a countenance.

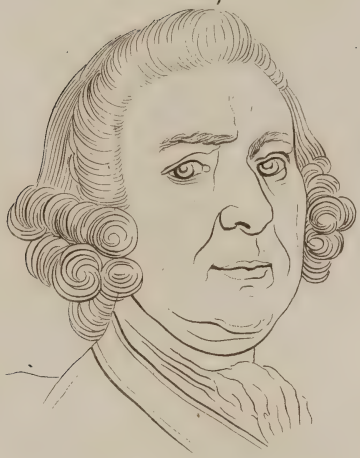
XI.

FOUR additional profiles, in the Grecian ſtyle, a few remarks on which may ſhow the enquiring reader how minute are traits which have great ſignification; and how difficult it is, to the inexperienced eye, not to confound things in themſelves very diſſimilar.

The two upper have a great reſemblance to each other; as likewiſe, have the two lower. Phyſiognomonical ſenſation would generally pronounce them to be four ſiſters. All will find the two upper more noble than the two lower.

The

I.



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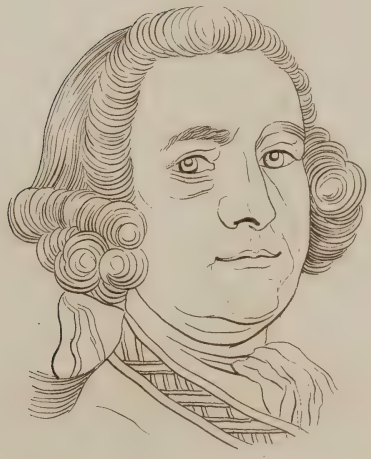
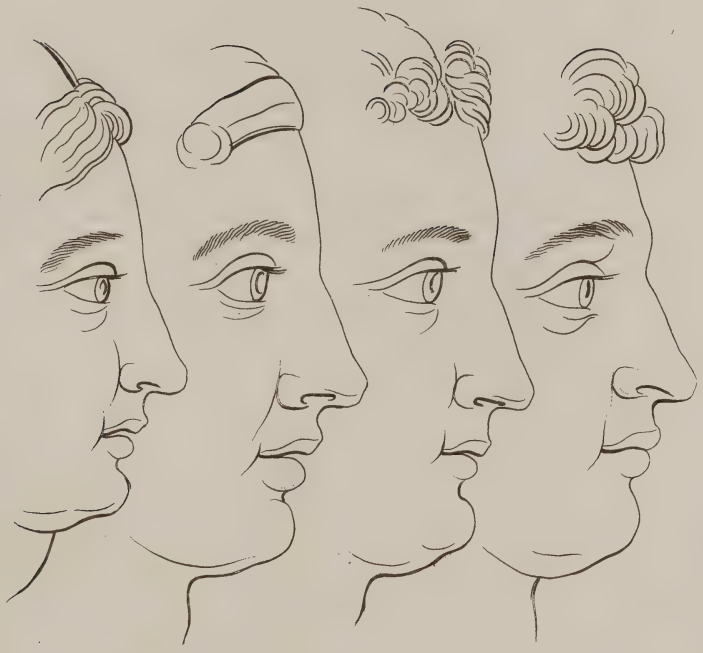
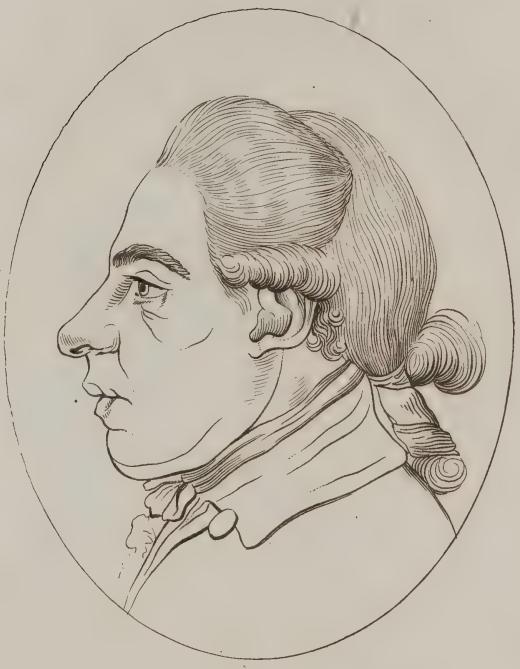


Anson.

II.



III.



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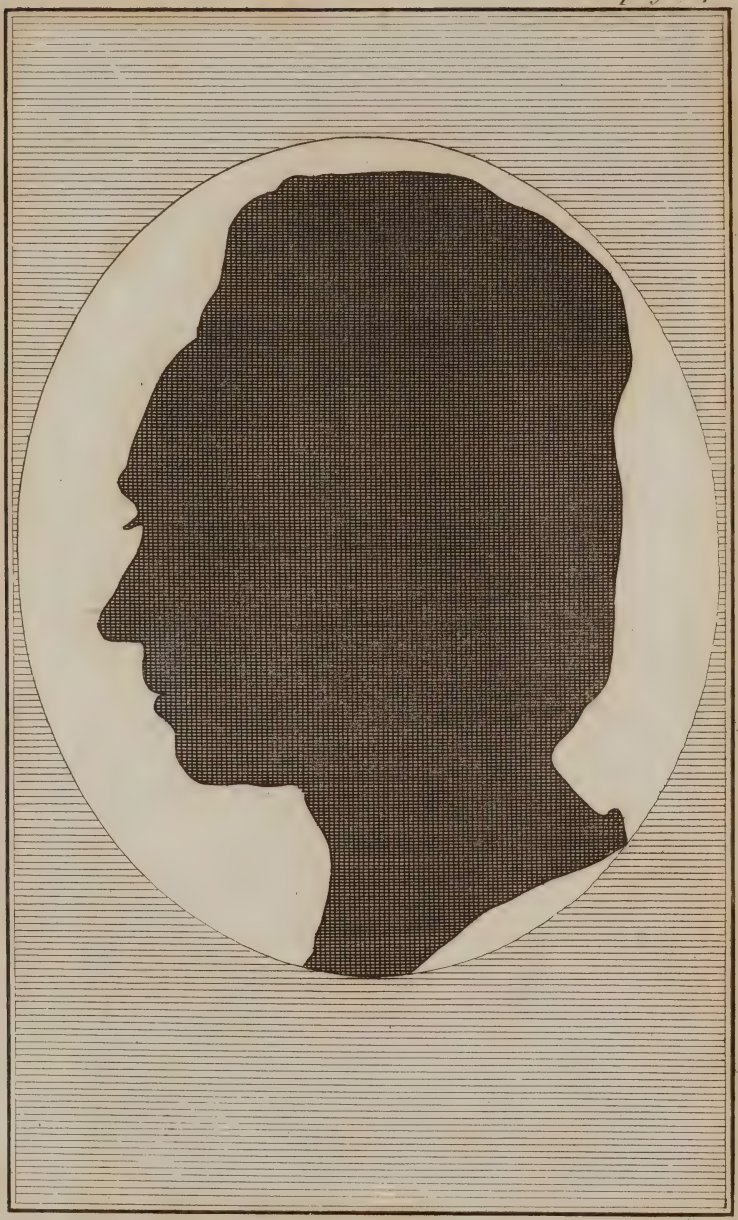

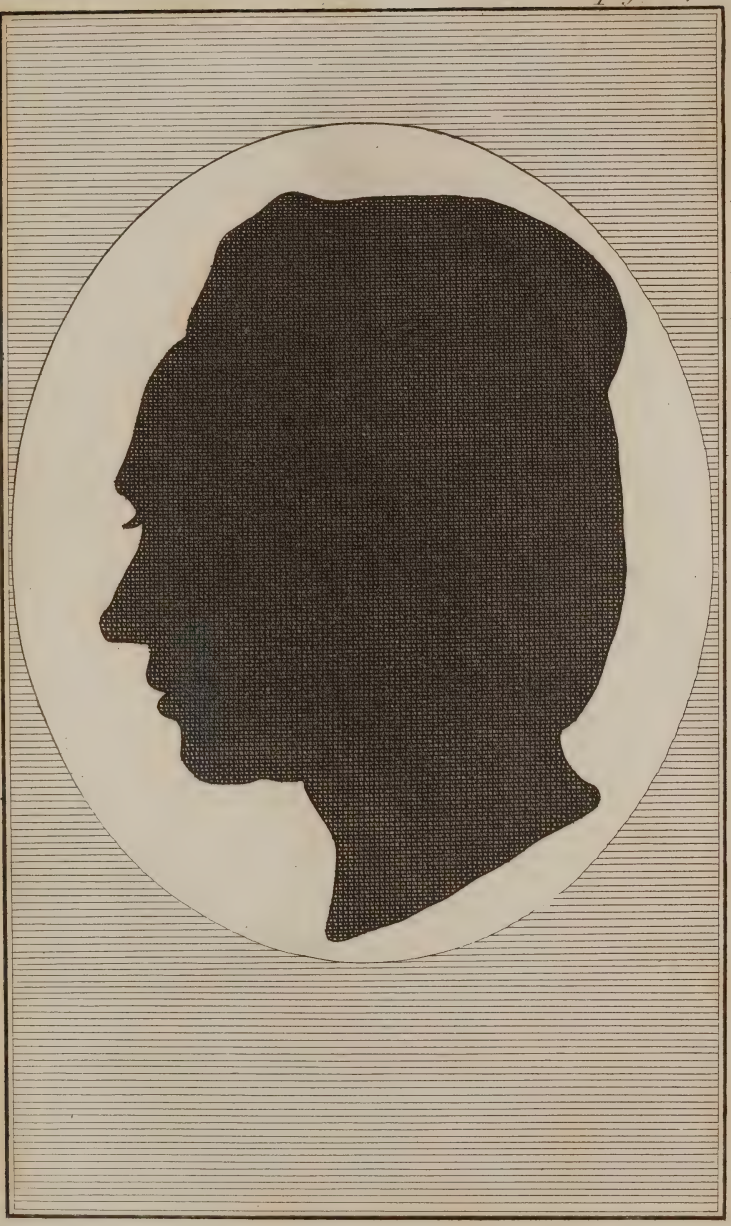

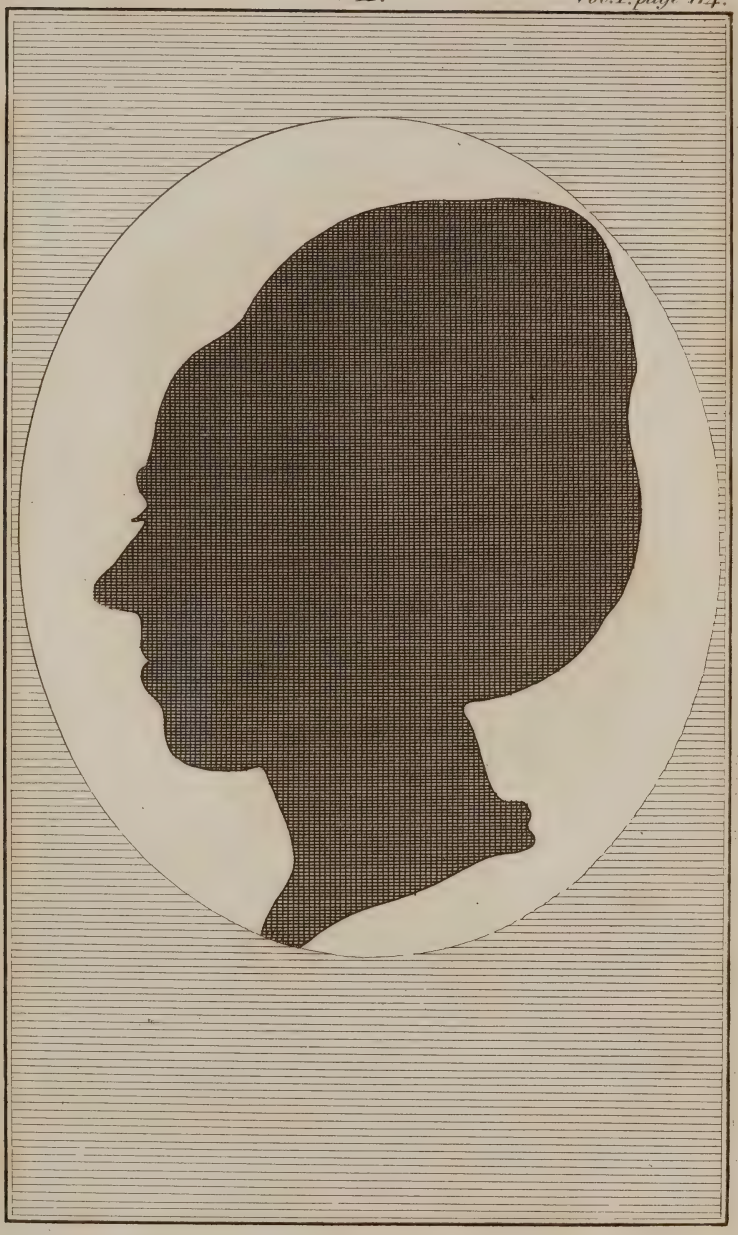

VIII. *Vol. I. page 114.*

2
1
4
3
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5

2
1
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2
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The forehead of 2 will be found to poſſeſs a ſmall ſuperiour degree of delicacy over that of 1; the forehead of 3 much inferior to 2, and the forehead of 4 ſtill inferior to 3. The phyſiognomiſt will read more of affection in 4 than in 3, and ſomething leſs of delicacy; and more of voluptuouſneſs, in 3 than in 4.

The converſe of the propoſition we have hitherto maintained will, in certain countenances, be true. The obſerver will perceive ſimilarity in a hundred countenances which, to the inexperienced, appear entirely diſſimilar.

XV.

THE PHYSIOGNOMIST.

ALL men have talents for all things, yet we may ſafely maintain very few have the determinate and eſſential talents.

All men have talents for drawing. They can all learn to write, well or ill. Yet not an excellent draughtſman will be produced in ten thouſand. The ſame may be affirmed of eloquence, poetry, and phyſiognomy.

All men, who have eyes and ears, have talents to become phyſiognomiſts. Yet, not one in ten thouſand can become an excellent phyſiognomiſt.

It may therefore be of uſe to ſketch the character of the true phyſiognomiſt, that thoſe who are deficient in the requiſite talents may be deterred from the ſtudy of phyſiognomy. The pretended phyſiognomiſt, with a fooliſh head and a wicked heart, is certainly one of the moſt contemptible and miſchievous creatures that crawls on God's earth.

No one whoſe perſon is not well formed can become a good phyſiognomiſt. The handſomeſt

painters

painters were the greateſt painters. Reubens, Vandyke, and Raphael, poſſeſſing three gradations of beauty, poſſeſſed three gradations of the genius of painting. The phyſiognomiſts of greateſt ſymmetry are the beſt: as the moſt virtuous beſt can determine on virtue, and the juſt on juſtice, ſo can the moſt handſome countenances on the goodneſs, beauty and noble traits of the human countenance; and conſequently on its defects and ignoble properties. The ſcarcity of human beauty is a certain reaſon why phyſiognomy is ſo much decried, and finds ſo many opponents.

No one, therefore, ought to enter the ſanctuary of phyſiognomy who has a debaſed mind, an ill formed forehead, a blinking eye, or a diſtorted mouth. "The light of the body is the "eye; if, therefore, thine eye be ſingle, thy "whole body ſhall be full of light; but if thine "eye be evil thy whole body ſhall be full of "darkneſs: if, therefore, that light that is in "thee be darkneſs, how great is that darkneſs!"

Any one who would become a phyſiognomiſt cannot meditate too much on this text.

Oh! ſingle eye, that beholdeſt all things as they are, ſeeſt nothing falſely, with glance oblique, nothing overlookeſt—Oh! moſt perfect image of reaſon and wiſdom—Why do I ſay

image? Thou that art reaſon and wiſdom themſelves; without thy reſplendent light would all that appertains to phyſiognomy become dark!

Whoever does not, at the firſt aſpect of any man, feel a certain emotion of affection, or diſlike, attraction or repulſion, never can become a phyſiognomiſt.

Whoever ſtudies art more than nature, and prefers what the painters call manner to truth of drawing; whoever does not feel himſelf moved almoſt to tears, at beholding the antient ideal beauty, and the preſent depravity of men and imitative art; whoever views antique gems, and does not diſcover enlarged intelligence in Cicero; enterpriſing reſolution in Cæſar; profound thought in Solon; invincible fortitude in Brutus; in Plato godlike wiſdom; or, in modern medals, the height of human ſagacity in Monteſquieu; in Haller the energetic contemplative look, and moſt refined taſte; the deep reaſoner in Locke; and the witty ſatiriſt in Voltaire, even at the firſt glance, never can become a phyſiognomiſt.

Whoever does not dwell with fixed rapture on the aſpect of benevolence in action, ſuppoſing itſelf unobſerved; whoever remains unmoved by the voice of innocence; the guileleſs look of inviolated

inviolated chaſtity; the mother contemplating her beauteous ſleeping infant; the warm preſſure of the hand of a friend, or his eye ſwimming in tears; whoever can lightly tear himſelf from ſcenes like theſe, and turn them to ridicule, might much eaſier commit the crime of parricide than become a phyſiognomiſt.

What then is required of the phyſiognomiſt? What ſhould his inclinations, talents, qualities, and capabilities be?

His firſt of requiſites, as has, in part, already been remarked, ſhould be a body well proportioned, and finely organized: accuracy of ſenſation, capable of receiving the moſt minute outward impreſſions, and eaſily tranſmitting them faithfully to memory; or, as I ought rather to ſay, impreſſing them upon the imagination, and the fibres of the brain. His eye, in particular, muſt be excellent, clear, acute, rapid, and firm.

Preciſion in obſervation is the very ſoul of phyſiognomy. The phyſiognomiſt muſt poſſeſs a moſt delicate, ſwift, certain, moſt extenſive ſpirit of obſervation. To obſerve is to be attentive, ſo as to fix the mind on a particular object, which it ſelects, or may ſelect, for conſideration, from a number of ſurrounding objects.

To be attentive is to conſider ſome one particular object, excluſively of all others, and to analyze, conſequently, to diſtinguiſh, its peculiarities. To obſerve, to be attentive, to diſtinguiſh what is ſimilar, what diſſimilar, to diſcover proportion, and diſproportion, is the office of the underſtanding.

Without an accurate, ſuperiour, and extended underſtanding, the phyſiognomiſt will neither be able rightly to obſerve nor to compare and claſs his obſervations; much leſs to draw the neceſſary concluſions. Phyſiognomy is the higheſt exerciſe of the underſtanding, the logic of corporeal varieties.

The true phyſiognomiſt unites to the cleareſt and profoundeſt underſtanding the moſt lively, ſtrong, comprehenſive imagination, and a fine and rapid wit. Imagination is neceſſary to impreſs the traits with exactneſs, ſo that they may be renewed at pleaſure; and to range the pictures in the mind as perfectly as if they ſtill were viſible, and with all poſſible order.

Wit * is indiſpenſable to the phyſiognomiſt, that he may eaſily perceive the reſemblances

* Wit is here uſed in a leſs diſcriminating, and therefore a much more general, ſenſe than is uſually appropriated to it in the Engliſh language. T.

that

that exiſt between objects. Thus, for example, he ſees a head or forehead poſſeſſed of certain characteriſtic marks. Theſe marks preſent themſelves to his imagination, and wit diſcovers to what they are ſimilar. Hence greater preciſion, certainty, and expreſſion, are imparted to his images. He muſt have the capacity of uniting the approximation of each trait, that he remarks; and, by the aid of wit, to define the degrees of this approximation. Without wit, highly improved by experience, it will be impoſſible for him to impart his obſervations with perſpicuity. Wit alone creates the phyſiognomonical language; a language, at preſent, ſo unſpeakably poor. No one who is not inexhauſtibly copious in language can become a phyſiognomiſt; and the higheſt poſſible copiouſneſs is poor, comparatively with the wants of phyſiognomy. All that language can expreſs the phyſiognomiſt muſt be able to expreſs. He muſt be the creator of a new language, which muſt be equally preciſe and alluring, natural and intelligible.

All the productions of art, taſte, and mind; all vocabularies of all nations, all the kingdoms of nature, muſt obey his command, muſt ſupply his neceſſities.

The

The art of drawing is indiſpenſable, if he would be preciſe in his definitions, and accurate in his deciſions. Drawing is the firſt, moſt natural, and moſt unequivocal language of phyſiognomy; the beſt aid of the imagination, the only means of preſerving and communicating numberleſs peculiarities, ſhades, and expreſſions, which are not by words, or any other mode, to be deſcribed. The phyſiognomiſt who cannot draw, haſtily, accurately, and characteriſtically, will be unable to make, much leſs to retain, or communicate, innumerable obſervations.

Anatomy is indiſpenſable to him; as alſo is phyſiology, or the ſcience of the human body, in health; not only that he may be able to remark any diſproportion, as well in the ſolid as the muſcular parts, but that he may likewiſe be capable of naming theſe parts in his phyſiognomonical language. He muſt further be accurately acquainted with the temperaments of the human body. Not only its different colours and appearances, occaſioned by the mixture of the blood, but alſo the conſtituent parts of the blood itſelf, and their different proportions. Still more eſpecially muſt be underſtood the external ſymptoms of the conſtitution, relative to the nervous

nervous ſyſtem, for on this more depends than even on the knowledge of the blood.

How profound an adept ought he to be in the knowledge of the human heart, and the manners of the world! How thoroughly ought he to inſpect, to feel himſelf! That moſt eſſential yet moſt difficult of all knowledge, to the phyſiognomiſt, ought to be poſſeſſed by him in all poſſible perfection. In proportion only as he knows himſelf will he be enabled to know others.

Not only is this ſelf knowledge, this ſtudying of man, by the ſtudy of his own heart, with the genealogy and conſanguinity of inclinations and paſſions, their various ſymptoms and changes, neceſſary to the phyſiognomiſt, for the foregoing cauſes, but alſo for an additional reaſon.

" The peculiar ſhades" (I here cite the words of one of the critics on my firſt eſſay) " the pe-
" culiar ſhades of feeling, which moſt affect the
" obſerver of any object, frequently have rela-
" tion to his own mind, and will be ſooneſt re-
" marked by him in proportion as they ſympa-
" thize with his own powers. They will affect
" him moſt, according to the manner in which
" he is accuſtomed to ſurvey the phyſical and
" moral world. Many therefore of his obſerva-
" tions

" tions are applicable only to the obſerver him-
" ſelf; and, however ſtrongly they may be con-
" ceived by him, he cannot eaſily impart them to
" others. Yet theſe minute obſervations influence
" his judgment. For this reaſon, the phyſiogno-
" miſt muſt, if he knows himſelf, which he in juſ-
" tice ought to do before he attempts to know
" others, once more compare his remarks with
" his own peculiar mode of thinking, and ſepa-
" rate thoſe which are general from thoſe which
" are individual, and appertain to himſelf." I ſhall make no commentary on this important precept. I have given a ſimilar one in the fragment on the difficulties of ſtudying phyſiognomy, and in other places.

I ſhall here only repeat that an accurate and profound knowledge of his own heart is one of the moſt eſſential qualities in the character of the phyſiognomiſt.

Reader, if thou haſt not often bluſhed at thyſelf, even though thou ſhouldeſt be the beſt of men, for the beſt of men is but man; if thou haſt not often ſtood with downcaſt eyes, in preſence of thyſelf and others; if thou haſt not dared to confeſs to thyſelf, and to confide to thy friend, that thou art conſcious the ſeeds of every vice are latent in thy heart; if, in the gloomy calm

of

of ſolitude, having no witneſs but God and thy own conſcience, thou haſt not a thouſand times ſighed and ſorrowed for thyſelf; if thou wanteſt the power to obſerve the progreſs of the paſſions, from their very commencement; to examine what the impulſe was which determined thee to good or ill, and to avow the motive to God and thy friend, to whom thou mayeſt thus confeſs thyſelf, and who alſo may diſcloſe the receſſes of his ſoul to thee; a friend who ſhall ſtand before thee the repreſentative of man and God, and in whoſe eſtimation thou alſo ſhalt be inveſted with the ſame ſacred character; a friend in whom thou mayeſt ſee thy very ſoul, and who ſhall reciprocally behold himſelf in thee; if, in a word, thou art not a man of worth, thou never canſt learn to obſerve, or know men well; thou never canſt be, never wilt be, worthy of being a good phyſiognomiſt——If thou wiſheſt not that the talent of obſervation ſhould be a torment to thyſelf and an evil to thy brother, how good, how pure, how affectionate, how expanded, ought thy heart to be! How mayeſt thou ever diſcover the marks of benevolence and mild forgiveneſs, if thou thyſelf art deſtitute of ſuch gifts? How, if philanthropy does not make thine eye active, how mayeſt thou

thou diſcern the impreſſions of virtue and the marks of the ſublimeſt ſenſations? How often wilt thou overlook them in a countenance diſfigured by accident! Surrounded thyſelf by mean paſſions, how often will ſuch falſe obſervers bring falſe intelligence! Put far from thee ſelf-intereſt, pride, and envy, otherwiſe "thine eye will be evil, and thy whole body "full of darkneſs." Thou wilt read vices on that forehead whereon virtue is written, and wilt accuſe others of thoſe errors and failings of which thy own heart accuſes thee. Whoever bears any reſemblance to thine enemy, will by thee be accuſed of all thoſe failings and vices with which thy enemy is loaded by thy own partiality and ſelf-love. Thine eye will overlook the beauteous traits, and magnify the diſcordant. Thou wilt behold nothing but caricature and diſproportion.

I haſten to a concluſion.

That the phyſiognomiſt ſhould know the world, that he ſhould have intercourſe with all manner of men, in all various ranks and conditions, that he ſhould have travelled, ſhould poſſeſs extenſive knowledge, a thorough acquaintance with artiſts, mankind, vice and virtue, the wiſe and the fooliſh, and particularly with children,

dren, together with a love of literature, and a taſte for painting and the other imitative arts; I ſay, can it need demonſtration that all thoſe and much more are to him indiſpenſable?—To ſum up the whole; to a well formed, well organized body, the perfect phyſiognomiſt muſt unite an acute ſpirit of obſervation, a lively fancy, an excellent wit, and, with numerous propenſities to the arts and ſciences, a ſtrong, benevolent, enthuſiaſtic, innocent heart; a heart confident in itſelf, and free from the paſſions inimical to man. No one, certainly, can read the traits of magnanimity, and the high qualities of the mind, who is not himſelf capable of magnanimity, honourable thoughts, and ſublime actions.

I have pronounced judgment againſt myſelf in writing theſe characteriſtics of the phyſiognomiſt. Not falſe modeſty, but conſcious feeling, impels me to ſay I am as diſtant from the true phyſiognomiſt as heaven is from earth. I am but the fragment of a phyſiognomiſt, as this work is but the fragment of a ſyſtem of phyſiognomy.

XVI. OF

XVI.

OF THE APPARENTLY FALSE DECISIONS OF PHYSIOGNOMY.

ONE of the ſtrongeſt objections to the certainty of phyſiognomy is, that the beſt phyſiognomiſts often judge very erroneouſly.

It may be proper to make ſome remarks on this objection.

Be it granted the phyſiognomiſt often errs; that is to ſay his diſcernment errs, not the countenance—But to conclude there is no ſuch ſcience as phyſiognomy, becauſe phyſiognomiſts err, is the ſame thing as to conclude there is no reaſon, becauſe there is much falſe reaſoning.

To ſuppoſe that, becauſe the phyſiognomiſt has made ſome falſe deciſions, he has no phyſiognomonical diſcernment, is equal to ſuppoſing that a man, who has committed ſome miſtakes of memory, has no memory; or, at beſt, that his memory is very weak.—We muſt be leſs haſty. We muſt firſt enquire in what proportion his memory is faithful, how often it has failed, how often been accurate. The miſer may perform ten acts of charity: muſt we therefore affirm he is charitable? Should we not rather

ther enquire how much he might have given, and how often it has been his duty to give?—The virtuous man may have ten times been guilty, but, before he is condemned, it ought to be aſked, in how many hundred inſtances he has acted uprightly. He who games muſt oftener loſe than he who refrains from gaming. He who ſlides or ſkaits upon the ice is in danger of many a fall, and of being laughed at by the leſs adventurous ſpectator. Whoever frequently gives alms is liable, occaſionally, to diſtribute his bounties to the unworthy. He, indeed, who never gives cannot commit the ſame miſtake, and may, truly, vaunt of his prudence ſince he never furniſhes opportunities for deceit. In like manner he who never judges never can judge falſely. The phyſiognomiſt judges oftener than the man who ridicules phyſiognomy, conſequently, muſt oftener err than he who never riſks a phyſiognomonical deciſion.

Which of the favourable judgments of the benevolent phyſiognomiſt may not be decried as falſe? Is he not himſelf a mere man, however circumſpect, upright, honourable and exalted he may be; a man who has in himſelf the root of all evil, the germe of every vice; or, in other words, a man whoſe moſt worthy propen-

ſities, qualities, and inclinations, may occaſionally be overſtrained, wreſted, and warped?

You behold a meek man, who, after repeated and continued provocations to wrath, perſiſts in ſilence; who, probably, never is overtaken by anger, when he himſelf alone is injured. The phyſiognomiſt can read his heart, fortified to bear and forbear, and immediately exclaims, behold the moſt amiable, the moſt unconquerable, gentleneſs!—You are ſilent—You laugh—You leave the place, and ſay, "Fye on ſuch a phy-"ſiognomiſt! How full of wrath have I ſeen "this man!"—When was it that you ſaw him in wrath?—Was it not when ſome one had miſtreated his friend?—"Yes, and he behaved like "a frantic man in defence of this friend, which "is proof ſufficient that the ſcience of phyſiog-"nomy is a dream, and the phyſiognomiſt a "dreamer."—But who is in an error, the phyſiognomiſt or his cenſurer?—The wiſeſt man may ſometimes utter folly—This the phyſiognomiſt knows, but, regarding it not, reveres and pronounces him a wiſe man.—You ridicule the deciſion, for you have heard this wiſe man ſay a fooliſh thing.—Once more, who is in an error?—The phyſiognomiſt does not judge from a ſingle incident, and often not from ſeveral combining incidents.—Nor does he, as a phyſiognomiſt,

ſiognomiſt, judge only by actions. He obſerves the propenſities, the character, the eſſential qualities, and powers, which, often, are apparently contradicted by individual actions.

Again—He who ſeems ſtupid or vicious may yet probably poſſeſs indications of a good underſtanding, and propenſities to every virtue. Should the beneficent eye of the phyſiognomiſt, who is in ſearch of good, perceive theſe qualities, and announce them; ſhould he not pronounce a decided judgment againſt the man, he immediately becomes a ſubject of laughter. Yet how often may diſpoſitions to the moſt heroic virtue be there buried! How often may the fire of genius lay deeply ſmothered beneath the embers!—Wherefore do you ſo anxiouſly, ſo attentively, rake among theſe aſhes?—Becauſe here is warmth—Notwithſtanding that at the firſt, ſecond, third, fourth raking, duſt only will fly in the eyes of the phyſiognomiſt and ſpectator. The latter retires laughing, relates the attempt, and makes others laugh alſo. The former may perhaps patiently wait and warm himſelf by the flame he has excited. Innumerable are the inſtances where the moſt excellent qualities are overgrown and ſtifled by the weeds of error. Futurity ſhall diſcover why, and the diſcovery ſhall not be in vain. The common

unpractiſed eye beholds only a deſolate wilderneſs. Education, circumſtances, neceſſities, ſtifle every effort toward perfection. The phyſiognomiſt inſpects, becomes attentive, and waits. He ſees and obſerves a thouſand contending contradictory qualities; he hears a multitude of voices exclaiming, What a man! But he hears too the voice of the Deity exclaim, What a man! He prays, while thoſe revile who cannot comprehend, or, if they can, will not, that in the countenance, under the form they view, lie concealed beauty, power, wiſdom, and a divine nature.

Still further—The phyſiognomiſt, or obſerver of man, who is a man—a Chriſtian—that is to ſay a wiſe and good man, will a thouſand times act contrary to his own phyſiognomonical ſenſation—I do not expreſs myſelf accurately—He appears to act contrary to his internal judgment of the man. He ſpeaks not all he thinks—This is an additional reaſon why the phyſiognomiſt ſo often appears to err; and why the true obſerver, obſervation, and truth, are in him, ſo often miſtaken, and ridiculed. He reads the villain in the countenance of the beggar at his door, yet does not turn away, but ſpeaks friendly to him, ſearches his heart, and diſcovers;—Oh God, what does he diſcover!——An immeaſurable abyſs, a chaos of vice!—But does he diſcover nothing

nothing more, nothing good?—Be it granted he finds nothing good, yet he there contemplates clay which muſt not ſay to the potter, "why "haſt thou made me thus?" He ſees, prays, turns away his face, and hides a tear which ſpeaks, with eloquence inexpreſſible, not to man, but to God alone. He ſtretches out his friendly hand, not only in pity to a hapleſs wife, whom he has rendered unfortunate, not only for the ſake of his helpleſs innocent children, but in compaſſion to himſelf, for the ſake of God, who has made all things, even the wicked themſelves, for his own glory. He gives, perhaps, to kindle a ſpark which he yet perceives, and this is what is called (in ſcripture) giving his heart.—Whether the unworthy man miſuſes the gift, or miſuſes it not, the judgment of the donor will alike be arraigned. Whoever hears of the gift will ſay, How has this good man again ſuffered himſelf to be deceived!

Man is not to be the judge of man—And who feels this truth more coercively than the phyſiognomiſt? The mightieſt of men, the Ruler of man, came not to judge the world, but to ſave. Not that he did not ſee the vices of the vicious, nor that he concealed them from himſelf, or others, when philanthropy required they ſhould be remarked and detected.—Yet he judged not,

punished not.—He forgave—"Go thy way, sin "no more."—Judas he received as one of his disciples, protected him, embraced him—Him, in whom he beheld his future betrayer.

Good men are most apt to discover good.—Thine eye cannot be christian if thou givest me not thy heart. Wisdom without goodness is folly, I will judge justly and act benevolently.

Once more—A profligate man, an abandoned woman, who have ten times been to blame when they have affirmed they were not, on the eleventh are condemned when they are not to blame. They apply to the physiognomist. He inquires, and finds that, this time, they are innocent. Discretion loudly tells him he will be censured should he suffer it to be known that he believes them innocent; but his heart more loudly commands him to speak, to bear witness for the present innocence of such rejected persons. A word escapes him and a multitude of reviling voices at once are heard—"Such a "judgment ought not to have been made by a "physiognomist!"—Yet who has decided erroneously?

The above are a few hints and reasons to the discerning to induce them to judge as cautiously concerning the physiognomist as they would wish him to judge concerning themselves, or others.

XVII. OF

XVII.

OF THE GENERAL OBJECTIONS MADE TO PHYSIOGNOMY.

INNUMERABLE are the objections which may be raiſed againſt the certainty of judgments drawn from the lines and features of the human countenance. Many of theſe appear to me to be eaſy, many difficult, and ſome impoſſible to be anſwered.

Before I ſelect any of them, I will firſt ſtate ſome general remarks, the accurate conſideration and proof of which will remove many difficulties.

It appears to me that, in all reſearches, we ought firſt to inquire what can be ſaid in defence of any propoſition. One irrefragable proof of the actual exiſtence and certainty of a thing will overbalance ten thouſand objections. One poſitive witneſs, who has all poſſible certainty that knowledge and reaſon can give, will preponderate againſt innumerable others who are only negative. All objections againſt a certain truth are in reality only negative evidence. "We never obſerved this: we "never experienced that."—Though ten thou-

ſand ſhould make this aſſertion, what would it prove againſt one man of underſtanding, and ſound reaſon, who ſhould anſwer, " But I have " obſerved; and you, alſo, may obſerve, if you " pleaſe." No well founded objection can be made againſt the exiſtence of a thing viſible to ſenſe. Argument cannot diſprove fact. No two oppoſing poſitive facts can be adduced, all objections to a fact, therefore, muſt be negative.

Let this be applied to phyſiognomy. Poſitive proofs of the true and acknowledged ſignification of the face and its features, againſt the clearneſs and certainty of which nothing can be alleged, render innumerable objections, although they cannot probably be anſwered, perfectly inſignificant. Let us therefore endeavour to inform ourſelves of thoſe poſitive arguments which phyſiognomy affords. Let us firſt make ourſelves ſtedfaſt in what is certainly true, and we ſhall ſoon be enabled to anſwer many objections, or to reject them as unworthy any anſwer.

It appears to me that in the ſame proportion as a man remarks and adheres to the poſitive will be the ſtrength and perſeverance of his mind. He whoſe talents do not ſurpaſs mediocrity is accuſtomed to overlook the poſitive, and to maintain the negative with invincible obſtinacy.

Thou

Thou ſhouldeſt firſt conſider what thou art, what is thy knowledge, and what are thy qualities and powers; before thou inquireſt what thou art not, knoweſt not, and what the qualities and powers are that thou haſt not. This is a rule which every man who wiſhes to be wiſe, virtuous and happy ought, not only to preſcribe to himſelf, but, if I may uſe ſo bold a figure, to incorporate with, and make a part of, his very ſoul. The truly wiſe always firſt directs his inquiries concerning what is; the man of weak intellect, the pedant, firſt ſearches for that which is wanting. The true philoſopher looks firſt for the poſitive proofs of the propoſition. I ſay firſt—I am very deſirous that my meaning ſhould not be miſunderſtood, and, therefore, repeat, *firſt*. The ſuperficial mind firſt examines the negative objections.—This has been the method purſued by infidels, the opponents of Chriſtianity. Were it granted that Chriſtianity were falſe, ſtill this method would neither be logical, true, nor concluſive. Therefore ſuch modes of reaſoning muſt be ſet aſide, as neither logical nor concluſive, before we can proceed to anſwer objections.

To return once more to phyſiognomy, the queſtion will be reduced to this.—"Whether "there are any proofs ſufficiently poſitive and "deciſive,

" deciſive, in favour of phyſiognomy, to induce " us to diſregard the moſt plauſible objections." —Of this I am as much convinced as I am of my own exiſtence; and every unprejudiced reader will be the ſame, who ſhall read this work through, if he only poſſeſs ſo much diſcernment and knowledge as not to deny that eyes are given us to ſee; although there are innumerable eyes in the world that look and do not ſee.

It may happen that learned men, of a certain deſcription, will endeavour to perplex me by argument. They, for example, may cite the female butterfly of Reaumur, and the large, winged ant, in order to prove how much we may be miſtaken, with reſpect to final cauſes, in the products of nature—They may aſſert, " wings, undoubtedly, appear to be given for " the purpoſe of flight, yet theſe inſects never " fly; therefore wings are not given for that " purpoſe.—And by a parity of reaſoning, ſince " there are wiſe men who, probably, do not ſee, " eyes are not given for the purpoſe of ſight."— To ſuch objections I ſhall make no reply, for never, in my whole life, have I been able to anſwer a ſophiſm. I appeal only to common ſenſe. I view a certain number of men, who all have the gift of ſight, when they open their eyes, and there is light, and who do not ſee when

when their eyes are ſhut. As this certain number are not ſelect, but taken promiſcuouſly, among millions of exiſting men, it is the higheſt poſſible degree of probability that all men, whoſe formation is ſimilar, that have lived, do live, or ſhall live, being alike provided with thoſe organs we call eyes, muſt ſee. This, at leaſt, has been the mode of arguing and concluding, among all nations, and in all ages. In the ſame degree as this mode of reaſoning is convincing, when applied to other ſubjects, ſo is it when applied to phyſiognomy, and is equally applicable; and, if untrue in phyſiognomy, it is equally untrue in every other inſtance.

I am therefore of opinion that the defender of phyſiognomy may reſt the truth of the ſcience on this propoſition, "That it is univerſally "confeſſed that, among ten, twenty, or thirty "men, indiſcriminately ſelected, there as cer-"tainly exiſts a phyſiognomonical expreſſion, or "demonſtrable correſpondence of internal power "and ſenſation, with external form and figure, "as that, among the like number of men, in the "like manner ſelected, they have eyes and can "ſee." Having proved this, he has as ſufficiently proved the univerſality and truth of phyſiognomy as the univerſality of ſight by the aid of eyes, having ſhewn that ten, twenty, or thirty men,

men, by the aid of eyes, are all capable of ſeeing. From a part I draw a concluſion to the whole; whether thoſe I have ſeen or thoſe I have not.

But it will be anſwered, though this may be proved of certain features, does it, therefore, follow that it may be proved of all?—I am perſuaded it may: if I am wrong ſhew me my error.

Having remarked that men who have eyes and ears ſee and hear, and being convinced that eyes were given him for the purpoſe of ſight, and ears for that of hearing; being unable longer to doubt that eyes and ears have their deſtined office, I think I draw no improper concluſion, when I ſuppoſe that every other ſenſe, and member, of this ſame human body, which ſo wonderfully form a whole, has each a particular purpoſe; although it ſhould happen that I am unable to diſcover what the particular purpoſes of ſo many ſenſes, members, and integuments may be. Thus do I reaſon, alſo, concerning the ſignification of the countenance of man, the formation of his body, and the diſpoſition of his members.

If it can be proved that any two or three features have a certain determinate ſignification, as determinate as that the eye is the expreſſion of the countenance, is it not accurate to conclude, according

according to the mode of reaſoning above cited, univerſally acknowledged to be juſt, that thoſe features are alſo ſignificant, with the ſignification of which I am unacquainted.—I think myſelf able to prove, to every perſon of the commoneſt underſtanding, that all men, without exception, at leaſt under certain circumſtances, and in ſome particular feature, may, indeed, have more than one feature, of a certain determinate ſignification; as ſurely as I can render it comprehenſible, to the ſimpleſt perſon, that certain determinate members of the human body are to anſwer certain determinate purpoſes.

Twenty or thirty men, taken promiſcuouſly, when they laugh, or weep, will, in the expreſſion of their joy or grief, poſſeſs ſomething in common with, or ſimilar to, each other. Certain features will bear a greater reſemblance to each other among them than they otherwiſe do, when not in the like ſympathetic ſtate of mind.

To me it appears evident that, ſince exceſſive joy and grief are univerſally acknowledged to have their peculiar expreſſions, and that the expreſſion of each is as different as the different paſſions of joy and grief, it muſt, therefore, be allowed that the ſtate of reſt, the medium between joy and grief, ſhall likewiſe have its peculiar expreſſion; or, in other words, that the muſcles

muſcles which ſurround the eyes and lips, will indubitably be found to be in a different ſtate.

If this be granted concerning the ſtate of the mind in joy, grief, or tranquillity; why ſhould not the ſame be true concerning pride, humility, patience, magnanimity, and other affections?

According to certain laws the ſtone flies upward, when thrown with ſufficient force; by other laws, equally certain, it afterward falls to the earth; and will it not remain unmoved according to laws equally fixed if ſuffered to be at reſt? Joy according to certain laws is expreſſed in one manner, grief in another, and tranquillity in a third. Wherefore then ſhall not anger, gentleneſs, pride, humility, and other paſſions be ſubject to certain laws; that is, to certain fixed laws?

All things in nature are or are not ſubjected to certain laws. There is a cauſe for all things or there is not. All things are cauſe and effect, or are not. Ought we not hence to derive one of the firſt axioms of philoſophy? And, if this be granted, how immediately is phyſiognomy relieved from all objections, even from thoſe which we know not how to anſwer; that is, as ſoon as it ſhall be granted there are certain characteriſtic features, in all men, as characteriſtic as the eyes are to the countenance!

But,

But, it will be ſaid, how different are the expreſſions of joy and grief, of the thoughtful and the thoughtleſs! And how may theſe expreſſions be reduced to rule?

How different from each other are the eyes of men, and of all creatures; the eye of an eagle from the eye of a mole, an elephant, and a fly! and yet we believe of all who have no evident ſigns of infirmity, or death, that they ſee.

The feet and ears are as various as are the eyes; yet we univerſally conclude of them all they were given us for the purpoſes of hearing and walking.

Theſe varieties by no means prevent our believing that the eyes, ears, and feet, are the expreſſions, the organs of ſeeing, hearing, and walking; and why ſhould we not draw the ſame concluſions concerning all features and lineaments of the human body? The expreſſions of ſimilar diſpoſitions of mind cannot have greater variety than have the eyes, ears and feet, of all beings that ſee, hear, and walk; yet may we as eaſily obſerve and determine what they have in common as we can obſerve and determine what the eyes, ears, and feet, which are ſo various, among all beings that ſee, hear, and walk, have alſo in common. This well conſidered, how many objections will be anſwered, or become inſignificant!

XVIII. VA-

XVIII.

VARIOUS OBJECTIONS TO PHYSIOGNOMY ANSWERED.

OBJECTION I.

"IT is ſaid, we find perſons who, from youth "to old age, without ſickneſs, without debauch-"ery, have continually a pale, death-like aſpect; "who, nevertheleſs, enjoy an uninterrupted and "confirmed ſtate of health."

ANSWER.

THESE are uncommon caſes. A thouſand men will ſhew their ſtate of health by the complexion and roundneſs of the countenance, to one in whom theſe appearances will differ from the truth.—I ſuſpect that theſe uncommon caſes are the effects of impreſſions, made on the mother, during her ſtate of pregnancy.—Such caſes may be conſidered as exceptions, the accidental cauſes of which may, perhaps, not be difficult to diſcover.

To me it ſeems we have as little juſt cauſe hence to draw concluſions againſt the ſcience of phyſiognomy, as we have againſt the proportion

tion of the human body becauſe there are dwarfs, giants, and monſtrous births.

OBJECTION II.

A FRIEND writes me word, "He is ac-
"quainted with a man of prodigious ſtrength,
"who, the hands excepted, has every appear-
"ance of weakneſs, and would be ſuppoſed weak
"by all to whom he ſhould be unknown."

ANSWER.

I COULD wiſh to ſee this man. I much doubt whether his ſtrength be only expreſſed in his hands, or, if it were, ſtill it is expreſſed, in the hands; and, were no exterior ſigns of ſtrength to be found, ſtill he muſt be conſidered as an exception, an example unexampled. But, as I have ſaid, I much doubt the fact. I have never yet ſeen a ſtrong man whoſe ſtrength was not diſcoverable in various parts.

OBJECTION III.

"WE perceive the ſigns of bravery and he-
"roiſm in the countenances of men who are,
"notwithſtanding, the firſt to run away."

ANSWER.

THE leſs the man is the greater he wiſhes to appear.

But what were theſe ſigns of heroiſm? Did they reſemble thoſe found in the Farneſian Hercules?—Of this I doubt: let them be drawn,

let them be produced; the phyſiognomiſt will probably ſay, at the ſecond, if not at the firſt, glance, *Quanta ſpecies!* Sickneſs, accident, melancholy, likewiſe, deprive the braveſt men of courage. This contradiction, however, ought to be apparent to the phyſiognomiſt.

OBJECTION IV.

"WE find perſons whoſe exterior appear-
" ance denotes extreme pride, and who, in their
" actions never betray the leaſt ſymptom of
" pride."

ANSWER.

A MAN may be proud and affect humility.

Education and habit may give an appearance of pride, although the heart be humble; but this humility of heart will ſhine through an appearance of pride, as ſun beams through tranſparent clouds. It is true that this apparently proud man would have more humility had he leſs of the appearance of pride.

OBJECTION V.

"WE ſee mechanics who, with incredible
" ingenuity, produce the moſt curious works of
" art, and bring them to the greateſt perfection;
" yet who, in their hands and bodies, reſemble
" the rudeſt peaſants, and wood-cutters; while
" the hands of fine ladies are totally incapable
" of ſuch minute and curious performances."

ANSWER.

ANSWER.

I SHOULD deſire theſe rude and delicate frames to be brought together and compared. —Moſt naturaliſts deſcribe the elephant as groſs and ſtupid in appearance; and, according to this apparent ſtupidity, or rather according to that ſtupidity which they aſcribe to him, wonder at his addreſs. Let the elephant and the tender lamb be placed ſide by ſide, and the ſuperiority of addreſs will be viſible from the formation and flexibility of the body, without farther trial.

Ingenuity and addreſs do not ſo much depend upon the maſs as upon the nature, mobility, internal ſenſation, nerves, conſtruction, and ſuppleneſs of the body, and its parts.

Delicacy is not power, power is not minuteneſs. Apelles would have drawn better with charcoal than many miniature painters with the fineſt pencil. The tools of a mechanic may be rude, and his mind the very reverſe. Genius will work better with a clumſy hand than ſtupidity with a hand the moſt pliable.—I will indeed allow your objection to be well founded if nothing of the character of an artiſt is diſcoverable in his countenance; but, before you come to a deciſion, it is neceſſary you ſhould be acquainted with the various marks that denote mechanical genius, in the face. Have you conſidered the

luſtre, the acuteneſs, the penetration, of his eyes; his rapid, his deciſive, his firm aſpect; the projecting bones of his brow, his arched forehead, the ſuppleneſs, the delicacy, or the maſſineſs of his limbs? Have you well conſidered theſe particulars? "I could not ſee it in him," is eaſily ſaid. More conſideration is requiſite to diſcover the character of the man.

OBJECTION VI.

"THERE are perſons of peculiar penetra-
"tion who have very unmeaning countenances."

ANSWER.

THE aſſertion requires proof.

For my own part, after many hundred miſtakes, I have continually found the fault was in my want of proper obſervation.—At firſt, for example, I looked for the tokens of any particular quality too much in one place; I ſought and found it not, although I knew the perſon poſſeſſed extraordinary powers. I have been long before I could diſcover the ſeat of character. I was deceived, ſometimes by ſeeking too partially, at others, too generally. To this I was particularly liable in examining thoſe who had only diſtinguiſhed themſelves in ſome particular purſuit; and, in other reſpects, appeared to be perſons of very common abilities, men whoſe powers were all concentrated to a point, to the examination

amination of one ſubject; or men whoſe powers were very indeterminate: I expreſs myſelf improperly, powers which had never been excited, brought into action. Many years ago, I was acquainted with a great mathematician, the aſtoniſhment of Europe; who, at the firſt ſight, and even long after, appeared to have a very common countenance. I drew a good likeneſs of him, which obliged me to pay a more minute attention, and found a particular trait which was very marking and deciſive. A ſimilar trait to this I, many years afterward, diſcovered in another perſon, who, though widely different, was alſo a man of great talents; and who, this trait excepted, had an unmeaning countenance, which ſeemed to prove the ſcience of phyſiognomy all erroneous. Never ſince this time have I diſcovered that particular trait in any man who did not poſſeſs ſome peculiar merit, however ſimple his appearance might be.

This proves how true and falſe, at once, the objection may be which ſtates, "Such a perſon "appears to be a weak man, yet has great powers "of mind."

I have been written to concerning D'Alembert, whoſe countenance, contrary to all phyſiognomonical ſcience, was one of the moſt common. To this I can make no anſwer, unleſs I

had ſeen D'Alembert. This much is certain, that his profile, by Cochin, which yet muſt be very inferior to the original, not to mention other leſs obvious traits, has a forehead, and in part a noſe, which were never ſeen in the countenance of any perſon of moderate, not to ſay mean, abilities.

OBJECTION VII.

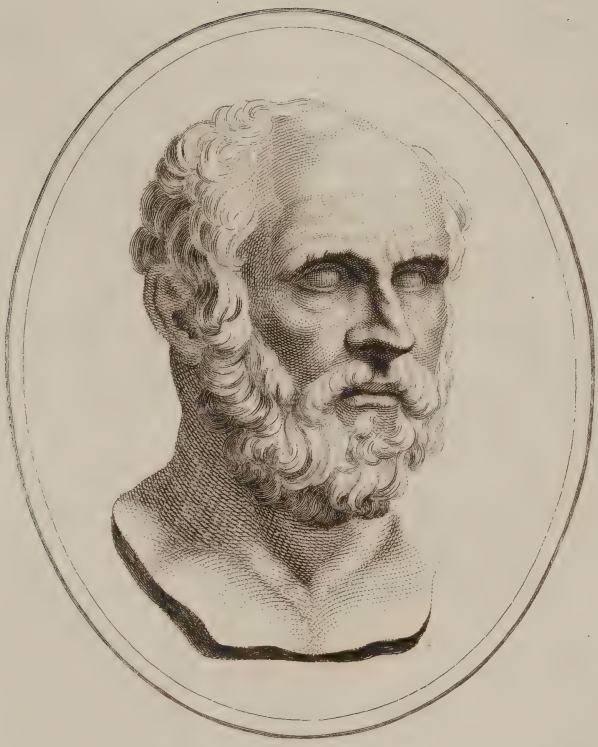
"WE find very ſilly people with very expreſ-
"ſive countenances."

ANSWER.

WHO does not daily make this remark? My only anſwer, which I have repeatedly given, and which I think perfectly ſatisfactory, is, that the endowments of nature may be excellent; and yet, by want of uſe, or abuſe, may be deſtroyed. Power is there, but it is power miſapplied: The fire waſted in the purſuit of pleaſure can no longer be applied to the diſcovery and diſplay of truth—It is fire without light, fire that ineffectually burns.

I have the happineſs to be acquainted with ſome of the greateſt men in Germany and Switzerland; and I can, upon my honour, aſſert that, of all the men of genius with whom I am acquainted, there is not one who does not expreſs the degree of invention and powers of mind he poſſeſſes in the features of his countenance, and particularly in the form of his head.

I ſhall



I ſhall only ſelect the following names, from an innumerable multitude. Charles XII. Louis XIV. Turenne, Sully, Polignac, Monteſquieu, Voltaire, Diderot.—Newton, Clarke, Maupertuis, Pope, Locke, Swift, Leſſing, Bodmer, Sultzer, Haller. I believe the character of greatneſs in theſe heads is viſible in every well drawn outline. I could produce numerous ſpecimens, among which an experienced eye would ſcarcely ever be miſtaken.

Will not the annexed head, though not one of the moſt determinate, impreſs every ſpectator with ideas of deep thought, and a ſpirit of enquiry?

XIX.

ON DISSIMULATION, FALSEHOOD AND SINCERITY.

ONE of the moſt uſual, and ſtrong, objections againſt phyſiognomy is the univerſality, and exceſs, of diſſimulation, among mankind. If we are able to anſwer this objection, ſatisfactorily, we ſhall have gained a very material point.

Men, it is ſaid, make all poſſible efforts to appear wiſer, better, and honeſter than, in reality, they are. They affect the behaviour, the voice, the appearance of the moſt rigorous virtue. This is a part of their art; they ſtudy to deceive, till they are able to remove every doubt, deſtroy every ſuſpicion that is entertained of their worth. Men of the moſt acute penetration, the greateſt underſtanding, and even thoſe who have applied themſelves to the ſtudy of phyſiognomy, daily are, and ſhall continue to be, deceived by their arts.—How, therefore, may phyſiognomy ever be reduced to a true and certain ſcience?

I believe I have ſtated this objection in its full force. I will anſwer.

And,

And, firſt, I am ready to grant it is poſſible to carry the art of diſſimulation to an aſtoniſhing degree of exceſs; and by this art the moſt diſcerning man may be amazingly deceived.

But, although I moſt freely grant all this, I ſtill hold this objection, againſt the certainty of phyſiognomy, to be infinitely leſs important than ſome generally believe, and would induce others to believe it to be; and this, principally, for the two following reaſons.

I. There are many features, or parts of the body, which are not ſuſceptible of diſſimulation; and, indeed, ſuch features as are indubitable marks of internal character.

II. Becauſe diſſimulation itſelf has its certain and ſenſible tokens, though they may not be definable by lines or words.

I repeat there are many features or parts of the body which are not ſuſceptible of diſſimulation; and, indeed, ſuch features as are indubitable marks of internal character.

What man, for example, however ſubtle, would be able to alter the conformation of his bones, according to his pleaſure? Can any man give himſelf, inſtead of a flat, a bold and arched forehead; or a ſharp indented forehead, when nature has given him one arched and round?

Who can change the colour and poſition of his

his eye-brows? Can any man beſtow on himſelf thick, buſhy, eye-brows, when they are either thin, or wholly deficient of hair?

Can any faſhion the flat and ſhort, into the well-proportioned and beautiful noſe?

Who can make his thick lips thin, or his thin lips thick?

Who can change a round into a pointed, or a pointed into a round chin?

Who can alter the colour of his eyes, or give them, at his pleaſure, more or leſs luſtre?

Where is the art, where the diſſimulation, that can make the blue eye brown, the green one black, or if it be flat give it rotundity?

The ſame may be ſaid of the ears, their form, poſition, diſtance from the noſe, height, and depth: alſo, of the ſkull, which forms a large portion of the outline of the head; and of the complexion, the ſkin, the muſcles, and the pulſe. Theſe are each deciſive marks of the temper and character of man, as we ſhall ſhew in its place, or which, however, we eaſily may ſhew, and as the leaſt accurate obſerver muſt daily perceive.

How is it poſſible for diſſimulation to exiſt in theſe, or many other of the external, parts of the human body?

Let the choleric, or the melancholy, man labour

bour how he may to appear phlegmatic, or ſanguine, he will never be able to alter his blood, complexion, nerves, and muſcles, or their different ſymptoms and marks.

An iraſcible man, however mild, however calm or placid, a mein he may aſſume, cannot alter the colour and louring of his eye, the nature and curling of his hair, or the ſituation of his teeth.

The weak man, however induſtrious, will be unable to alter the profile of his countenance, the lips excepted, and theſe but little. He never can make it reſemble the profile of the great and wiſe man. He may wrinkle his forehead, or make it ſmooth, but the bones will continue the ſame. The fool is equally incapable of concealing the tokens of folly, as the truly wiſe man, the man of real genius, is of depriving himſelf of the marks of his clear, his piercing, his ſuperior mind; for could he do ſo he would no longer be a fool.

It will be ſtill objected, that enough remains of the exterior parts of man, which are capable of diſſimulation in a very high degree. Granted; but we cannot grant that it is impoſſible to detect ſuch diſſimulation.

No; for, in the ſecond place, I believe that there

there is no kind of diſſimulation but has its certain and ſenſible tokens, though they may not be definable by lines or words.

The fault is not in the object but in the obſerver, that theſe tokens remain unremarked.

I acknowledge that, to diſcern theſe tokens, an acute and practiſed eye is neceſſary; as, to define them, is, likewiſe, an excellent phyſiognomonical genius. I will, further, willingly grant they cannot always be expreſſed by words or lines, and drawing, yet they are diſcernible. Have effort, conſtraint, abſence, and diſſipation, thoſe companions of deceit, no determinate, at leaſt perceptible, marks?

" Un homme diſſimulé veut il maſquer ſes " ſentimens? Il ſe paſſe dans ſon interieur un " combat entre le vrai, qu'il veut cacher, et le " faux qu'il voudroit preſenter. Ce combat " jette la confuſion dans le mouvement de reſ- " ſorts. Le cœur, dont la fonction eſt d'exciter " les eſprits, les pouſſe ou ils doivent naturelle- " ment aller. La volonté s'y oppoſe, elle les " bride, les tient priſſonniers, elle s'efforce d'en " detourner le cours et les effets, pour donner " le change. Mais il s'en echappe beaucoup, et " les fuyards vont porter des nouvelles certaines " de ce qui ſe paſſe dans le ſecret du conſeil.

" Ainſi

" Ainſi plus on veut cacher le vrai, plus le " trouble augmente, et mieux on ſe decouvre *." I am of Dom Pernetty's opinion.

While I was writing this, a diſagreeable incident happened, which is applicable to the ſubject. I know not whether it be for or againſt me.——Two young perſons, about four and twenty, more than once, came before me, and moſt ſolemnly declared two tales, directly oppoſite, were each of them true. The one affirmed " Thou art the father of my child." The other, " I never had any knowledge of thee." They both muſt be convinced that one of theſe aſſertions was true, the other falſe. The one muſt have uttered a known truth, the other a known lie; and thus the vileſt ſlanderer, and the moſt injured and innocent perſon, both ſtood in my preſence—" Conſequently one of them muſt

* If a deceitful man wiſhes to conceal his thoughts, he is ſubjected to an internal ſtruggle between the true, which would be hidden, and the falſe which endeavours to appear. This ſtruggle puts the ſpirits into commotion, which are impelled by the heart, according to its function, to their natural ſtate. The will oppoſes this impulſe, reſtrains them, keeps them priſoners, and endeavours to turn the tide, and its effects, purpoſely to deceive. Many, however, will eſcape, and the fugitives bring certain intelligence of what is ſecretly paſſing in the council of the mind. Thus the greater the endeavour is to conceal truth, the more are the thoughts troubled, and diſcovered.

muſt be able to diſſemble, moſt ſurpriſingly, and the vileſt falſehood may aſſume the garb of the moſt injured innocence."—Yes, it is a melancholy truth.—Yet, on conſideration, not ſo —for this is the privilege of the freedom of human nature, the perfection and honour of which alike conſiſts in its infinite capability of perfection and imperfection; for imperfection to the actual free and moral perfection of man is its greateſt worth. Therefore it is melancholy, not that vile falſehood can, but that it does, aſſume the appearance of ſuffering innocence.

" Well, but it has this power, and what has " the phyſiognomiſt to anſwer?"

He anſwers thus.

Two perſons are before me, one of whom puts no conſtraint upon himſelf, to appear other than he is, while the ſecond is under the greateſt conſtraint, and muſt, alſo, take the greateſt care that this conſtraint ſhall not appear. The guilty is probably more daring than the innocent, but certainly the voice of innocence has greater energy, perſuaſive and convincing powers; the look of innocence is ſurely more ſerene and bright than that of the guilty liar.

I beheld this look, with mingled pity and anger, for innocence, and againſt guilt; this indeſcribable

deſcribable look that, ſo expreſſively, ſaid, " And " dareſt thou deny it!"—I beheld, on the contrary, a clouded and inſolent look, I heard the rude, the loud, voice of preſumption, but which, yet, like the look, was unconvincing, hollow, that with forced tones anſwered, " Yes, I dare." I viewed the manner of ſtanding, the motion of the hands, particularly the undecided ſtep, and, at the moment when I awfully deſcribed the ſolemnity of an oath, at that moment, I ſaw in the motion of the lips, the downcaſt look, the manner of ſtanding of the one party; and the open, aſtoniſhed, firm, penetrating, warm, calm, look, that ſilently exclaimed, Lord Jeſus, and wilt thou ſwear!

Wilt thou believe me, Oh, reader?—I ſaw, I heard, I felt, guilt and innocence.—Villainy with a depreſſed, accurſed,—I know not what.

The author of the memorial in behalf of the widow Gamm, truly ſays,

Cette chaleur, ſi l'on pouvoit ainſi parler, eſt le pouls de l'innocence. L'innocence a des accents inimitables, et malheur au juge qui ne ſçait point les entendre *.

Quoi

* This warmth may be called the pulſe of innocence. The accents of innocence are inimitable; and woe be to the judge to whom they are unintelligible.

Quoi des ſourcils! (ſays another Frenchman, I believe Montagne) Quoi des epaules! Il n'eſt mouvement qui ne parle, et un langage intelligible, ſans diſcipline, et un langage public *.

I muſt not quit this important point without ſaying ſomething further.

As a general remark, it may be affirmed honeſty (or ſincerity) is the ſimpleſt, yet the moſt inexplicable of things; a word of the moſt extenſive ſenſe, and the moſt confined.

The perfectly virtuous may be called a God, and the totally vicious a Demon; but man is neither God nor Demon; he is man: no man is perfectly virtuous, nor wholly vicious.

Speaking of falſehood and ſincerity, we muſt not conſider theſe qualities in their pureſt and abſtract ſtate, but muſt call him ſincere who is not conſcious of any falſe and ſelfiſh views, which he endeavours to conceal; and him falſe who actually endeavours to appear better than he is, in order to procure himſelf ſome advantage to others detriment. This premiſed, I have ſtill what follows to add concerning deceit and ſincerity, as they relate to phyſiognomy.

Few

* What eyebrows! what ſhoulders! There is not a motion but what ſpeaks an intelligible language, without inſtruction, a univerſal language.

Few men have been more deceived by hypocrites than myſelf; and if any perſon has juſt cauſe to ſtate diſſimulation as an objection againſt phyſiognomy, that cauſe have I. Yet the more I have been impoſed upon, by an aſſumed mien of honeſty, the more pertinaciouſly do I maintain the certainty of the ſcience. Nothing can be more natural than that the weakeſt underſtanding muſt at length become cautious by ſuffering, and wiſe by experience.

My ſtation obliged me to exert my whole powers in diſcovering the tokens of ſincerity and falſehood; or, in other words, to analyze thoſe obſcure ſenſations, thoſe true untaught principles, which are felt at the firſt glance of a ſuſpicious perſon, and firmly to retain thoſe principles, contrary to the inclinations of a good heart, and a ſound underſtanding, by which they would willingly have been rejected. My attempts to efface ſuch impreſſions from my mind have always been to my own injury.

The hypocrite is never leſs capable of diſſimulation than at the firſt moment, while he remains perfectly himſelf, and before his powers of deception are excited. I maintain that nothing is, at the ſame time, more difficult, or more eaſy, than the detection of hypocriſy: nothing

more difficult, ſo long as the hypocrite imagines he is obſerved; nothing more eaſy when he ſuppoſes the contrary. Nothing, on the contrary, can be more eaſy to note and diſcover than honeſty, ſince it is continually in its natural ſtate, and is never under any conſtraint to maintain an appearance of the thing that it is not.

It muſt nevertheleſs be carefully remembered that timidity and baſhfulneſs may raiſe, even in an honeſt countenance, the bluſh of inſincerity. Timidity, and not diſſimulation, may often make the perſon who relates an event, or intruſts another with a ſecret, unable to look him in the face. Yet the downcaſt look of the ſpeaker continually makes a bad impreſſion. We very rarely can refrain from ſuſpecting inſincerity; ſtill is it weakneſs, timidity, imperfection: timidity which may eaſily become inſincerity; for who are more diſpoſed to be inſincere than the timid? How quickly do they concede and accommodate themſelves to the manners of all with whom they converſe! How ſtrong, how continual, to them, is the tempting ſpirit of conciliation! What was the falſehood, the perfidy, of Peter, but timidity? The moſt inferior of men have ſtrength, power, and inſtinct, ſufficient to

plan

plan and practiſe deceit, and enſnare others, under an appearance of fidelity and friendſhip. Yet numberleſs men, not the rude and inſenſible, but the noble, the feeling, the finely organized, and, indeed, thoſe the moſt, are in continual danger of acting with inſincerity. They find themſelves expoſed, as it were, to a torrent of deceit, and may eaſily acquire the habit of not oppoſing the multitudes with whom they converſe. They are often betrayed into flattery, contrary to the dictates of the heart, and often are driven to join the ridicule that is levelled at the virtuous, nay poſſibly at a friend.—Yet, no.—Ridicule a friend!—Whoever is capable of this poſſeſſes neither a feeling, a true, nor a noble mind. Ridicule and friendſhip are as diſtant as Lucifer and a cherub. Yet, alas! how eaſily may an honeſt, but weak and timid, mind be drawn to ridicule what is in itſelf honourable, ſacred, and godlike!——How eaſily too may thoſe who have not the power of denial make promiſes to two different perſons, one of which they have only the power to keep, or aſſent to two contradictory propoſitions! Oh timidity! Oh unworthy fear! You have made more diſſemblers and hypocrites than, even, ever were formed by ſelfiſhneſs and vice.

I muſt again repeat, fear and inſincerity, vice, timidity, and falſehood, are frequently ſimilar in their expreſſions. Whoever is grown grey in diſſimulation, in whom timidity and pride are united, and are become habitual artifice, will never find it poſſible to diffuſe around him the open, heartfelt emotions of ſincerity. He may deceive; but in what manner? Men will ſay—"It is impoſſible he ſhould expreſs himſelf thus, "and be inſincere." But no man will ſay, "My "heart is in uniſon with his," or "How much was "my heart at eaſe in his company! How much "more expreſſive was his behaviour, of faith "and benevolence, than were his words!" Men will never ſpeak thus, or, ſhould they ſo ſpeak, it will not be from conviction, from an internal, intuitive, ſenſation of indubitable truth. Glance of the eye! Smile of the mouth! Ye will betray the man, even though ye ſhould not be remarked; though men ſhould blindly determine not to ſee, to harden their hearts, forget, and remain in ignorance.

We muſt, at laſt, after repeated deception, reject reaſoning, and be guided by the deep ſenſation, the diſregarded conviction, we firſt feel of inſincerity.

Where, ah! where, then, is clear, pure, open, unconſtrained,

unconſtrained, diſintereſted ſincerity? Where is the unreſerved, unſuſpicious, unchangeable, aſpect of infantine ſimplicity and truth?

How great is the treaſure of him who has made the diſcovery!—Sell all that thou haſt, and buy the field that contains this pearl.

XX.

ON FREEDOM AND NECESSITY.

MY opinion, on this profound and important queſtion, is that man is as free as the bird in the cage; he has a determinate ſpace for action and ſenſation, beyond which he cannot paſs. As each man has a particular circumference of body, ſo has he likewiſe a certain ſphere of action. One of the unpardonable ſins of Helvetius, againſt reaſon and experience, is that he has aſſigned to education the ſole power of forming, or deforming, the mind. I doubt if any philoſopher of the preſent century has impoſed any doctrine upon the world ſo inſulting to common ſenſe. Can it be denied that certain minds, certain frames, are by nature capable, or incapable, of certain ſenſations, talents, and actions?

To force a man to think and feel like me is equal to forcing him to have my exact forehead and noſe; or to impart unto the eagle the ſlowneſs of the ſnail, and to the ſnail the ſwiftneſs of the eagle: yet this is the philoſophy of our modern wits.

Each individual can but what he can, is but what

what he is. He may arrive at, but cannot exceed, a certain degree of perfection, which ſcourging, even to death itſelf, cannot make him ſurpaſs. Each man muſt give his own ſtandard. We muſt determine what his powers are, and not imagine what the powers of another might effect in a ſimilar ſituation.

When, oh! men and brethren, children of the common father, when will you begin to judge each other juſtly? When will you ceaſe to require, to force, from the man of ſenſibility the abſtraction of the cold and phlegmatic; or from the cold and phlegmatic the enthuſiaſm of the man of ſenſibility? When ceaſe to require nectarines from an apple tree, or figs from the vine? Man is man, nor can wiſhes make him angel; and each man is an individual ſelf, with as little ability to become another ſelf as to become an angel. So far as my own ſphere extends, I am free; within that circle can act. I, to whom one talent only has been intruſted, cannot act like him who has two. My talent, however, may be well or ill employed. A certain quantity of power is beſtowed on me, which I may uſe, and, by uſe, increaſe, by want of uſe, diminiſh, and, by miſuſe, totally loſe. But I never can perform, with this quantity of power, what

might be performed with a double portion, equally well applied. Induſtry may make near approaches to ingenuity, and ingenuity to genius, wanting exerciſe, or opportunity of unfolding itſelf; or, rather, may ſeem to make theſe approaches: but never can induſtry ſupply total abſence of genius or ingenuity. Each muſt remain what he is, nor can he extend or enlarge himſelf beyond a certain ſize: each man is a ſovereign prince; but, whether ſmall or great, only in his own principality. This he may cultivate ſo as to produce fruits equal to one twice as large, that ſhall be left half uncultivated. But, though he cannot extend his principality, yet, having cultivated it well, the lord of his neighbour's may add that as a gift. Such being freedom and neceſſity, it ought to render each man humble, yet ardent, modeſt, yet active.—Hitherto and no farther—Truth, phyſiognomy, and the voice of God, proclaim aloud to man, *Be what thou art, and become what thou canſt.*

The character and countenance of every man may ſuffer aſtoniſhing changes; yet, only to a certain extent. Each has room ſufficient: the leaſt has a large and good field, which he may cultivate, according to the ſoil; but he can only ſow

ſow ſuch ſeed as he has, nor can he cultivate any other field than that on which he is ſtationed. In the manſion of God, there are, to his glory, veſſels of wood, of ſilver, and of gold. All are ſerviceable, all profitable, all capable of divine uſes, all the inſtruments of God: but the wood continues wood, the ſilver ſilver, the gold gold. Though the golden ſhould remain unuſed, ſtill they are gold. The wooden may be made more ſerviceable than the golden, but they continue wood. No addition, no conſtraint, no effort of the mind, can give to man another nature. Let each be what he is, ſo will he be ſufficiently good, for man himſelf, and God.—The violin cannot have the ſound of the flute, nor the trumpet of the drum. But the violin, differently ſtrung, differently fingered, and differently bowed, may produce an infinite variety of ſounds, though not the ſound of the flute. Equally incapable is the drum to produce the ſound of the trumpet, although the drum be capable of infinite variety.

I cannot write well with a bad pen, but with a good one, I can write both well and ill. Being fooliſh I cannot ſpeak wiſely, but I may ſpeak fooliſhly although wiſe. He who nothing poſſeſſes, nothing can give; but, having, he may give,

give, or he may refrain. Though, with a thouſand florins, I cannot buy all I wiſh, yet am I at liberty to chooſe, among numberleſs things, any whoſe value does not exceed that ſum. In like manner, am I free, and not free. The ſum of my powers, the degree of my activity, or inactivity, depend on my internal and external organization, on incidents, incitements, men, books, good or ill fortune, and the uſe I may make of the quantity of power I poſſeſs. "It "is not of him that willeth, or of him that "runneth, but of God that ſheweth mercy. "Nor may the veſſel ſay to the potter, why haſt "thou made me thus? But the righteous lord "reapeth not where he hath not ſowed, nor "gathereth where he hath not ſtrewed. Yet "with juſtice he demandeth five other talents, "from him who received five, two from him "who received two, and one from him who re-"ceived one.

ADDI-

ADDITIONS.

IT would be an abſurd and ridiculous pretenſion to define only the outlines of the annexed heads, with all their ſignifications. Yet, ſomething, after repeated obſervation, may, with certainty, be ſaid, and referred to further proof.

I.

a. A great and active mind, with high retentive faculties. The ſketch and form of the eye leads us to ſuppoſe any object quickly ſeized by, and firmly fixed in, the memory.

b. Will not ſo eaſily adopt an opinion as the former—is only ſuſceptible of feeling in the moments of devotion.—Nothing inſidious, or deceitful, can be diſcovered in this countenance.

II.

a. A countenance, which, to eternity, never would buſy itſelf with abſtractions, calculations, and claſſifications: wholly addicted to ſenſual delights; capable of all the arts, and errors, of love; of the higheſt ſenſations; and of the loweſt and moſt licentious. Probability is that it

it ſhould contain itſelf in the medium between theſe two extremes.

b. A countenance pleaſed with fidelity—A lover of order; but difficult to renounce an opinion once imbibed.

III.

a. Will probably remain in a ſtate of mediocrity: its prudence might become modeſt timidity; but never can it attain the active ſphere of the hero.

b. Rich in ingenuity—quick of perception; but not deep in reſearch—ſuſceptible of moral and ſenſitive ideas in which it delights.—Scarcely capable of punctual activity, and love of accuracy.

IV.

a. A countenance of rapid action and powers, ever buſied in philoſophy and poetry, and, notwithſtanding the coldneſs of the mouth, ſeldom capable of calm conſideration.

b. Characteriſtic of economy. Totally incapable of poetical ſenſibility.—Purſues its plans with cool firmneſs, without once buſying itſelf with objects beyond its ſphere.

V. THE

V.

THE countenance of a painter—enthuſiaſtic—capable of working with quickneſs, ſoftneſs, and intelligence; but not of the minute labour of accuracy.

VI.

NEVER will man with ſuch a profile become eminent in any art or ſcience.—He will unite the love of order and induſtry, truth and goodneſs, and, in a ſtate of mediocrity, will become a moſt uſeful, and intelligent, man.

VII.

THE countenance of a hero—active—alike removed from haſty raſhneſs and cold delay.—Born to govern.—May be cruel, but, ſcarcely, can remain unnoticed.

VIII.

NEITHER hero, mathematician, nor ſtateſman: a rhymer, perhaps, or a wrangling lawyer.

IX.

THIS profile denotes open honeſty, or belies its conformation.—May attain an eminent degree

gree of good taſte, but never can be great, when bodily ſtrength and conſtitutional courage are requiſite.

X.

A GREAT countenance.—Will eſtabliſh, and extend, his power in thoſe regions into which he once has penetrated.—Heroiſm in every feature, from the forehead to the beard.—A mouth of amazing cool fortitude—ready to oppreſs others, difficult to be oppreſſed himſelf.

XXI. ON

XXI.

ON THE HARMONY OF MORAL AND CORPOREAL BEAUTY.

IT has been aſked, is there any viſible, demonſtrable, harmony, and coincidence, between moral and corporeal beauty, and between moral and corporeal deformity? Or, if there be any real diſſonance, and diſagreement, between moral beauty, and corporeal deformity, and between moral deformity and corporeal beauty?

Millions of nature's works will exclaim—"How may this be denied!"

Yet is it neceſſary this ſhould be demonſtrated. May the reader hear, and patiently conſider, what I have to ſay! The time, I hope, will come, nay, I might almoſt promiſe the time ſhall come; a better time, when every child ſhall laugh that I was obliged to demonſtrate this. Laugh, perhaps, at the age; or, which is more noble, weep, to remember there ever were men who required ſuch demonſtration.

Let thoſe who are willing liſten to the voice of truth. I can but ſtammer ſome of the documents ſhe has taught me.

Truth,

Truth, whether or not received as ſuch, ſtill is truth. It is not my declaration that makes that true which is true; but, it being true, I will ſpeak.

It being granted that man is the work of ſupreme wiſdom, is it not infinitely more conformable to wiſdom that a harmony between phyſical and moral beauty rather ſhould than ſhould not exiſt; and that the Author of all moral perfection ſhould teſtify his high good pleaſure by the conformity between the mental and bodily faculties? Let us only ſuppoſe the reverſe—Who could believe in infinite wiſdom and goodneſs and ſupport the thought that, not by accident, or only under certain circumſtances, but that it was a general law of nature, that where the higheſt moral perfection was, there all phyſical imperfection ſhould be; that a man the moſt virtuous ſhould be the moſt deformed; and that he who was the moſt exalted, moſt noble, moſt magnanimous, and greateſt benefactor to, ſhould be the moſt deformed of, his ſpecies; that God ſhould deny all beauty to virtue, leſt it might be thereby recommended; that what was moſt loved by the Deity, and was in itſelf moſt lovely, ſhould be ſtamped with the ſeal of divine diſapprobation?—Oh brother, friend of virtue, fellow

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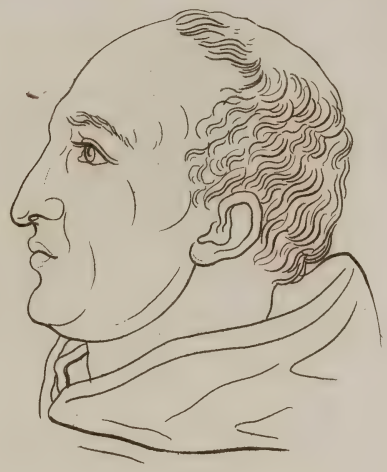

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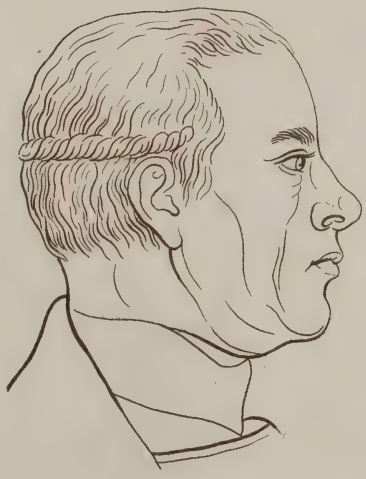

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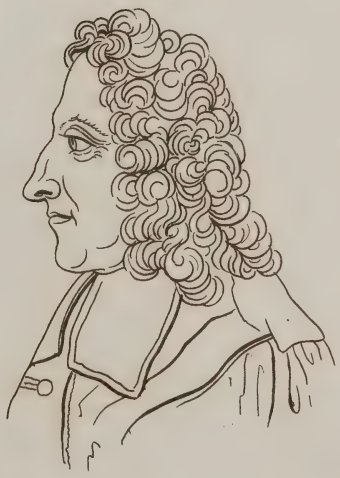

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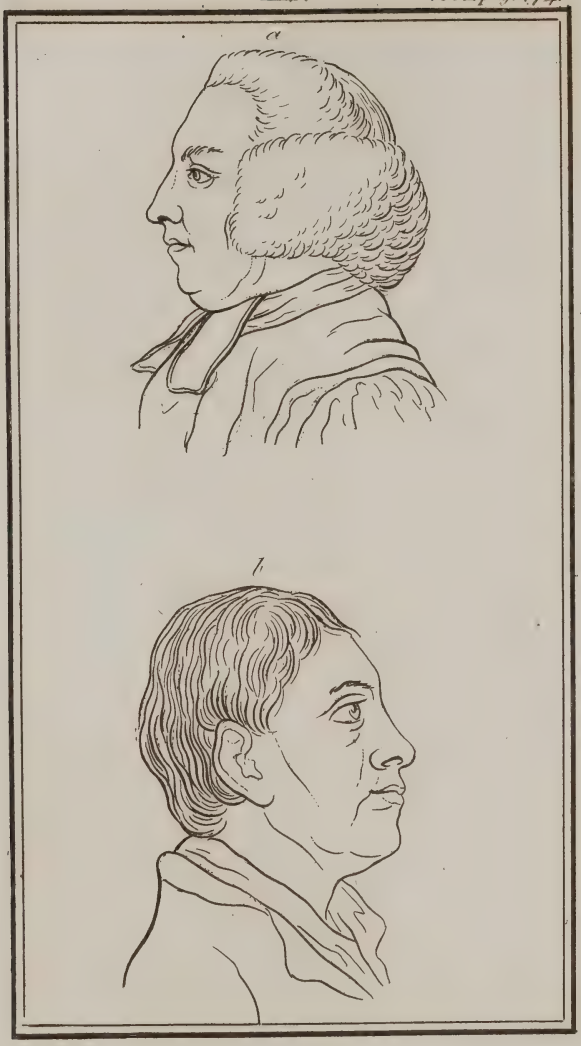

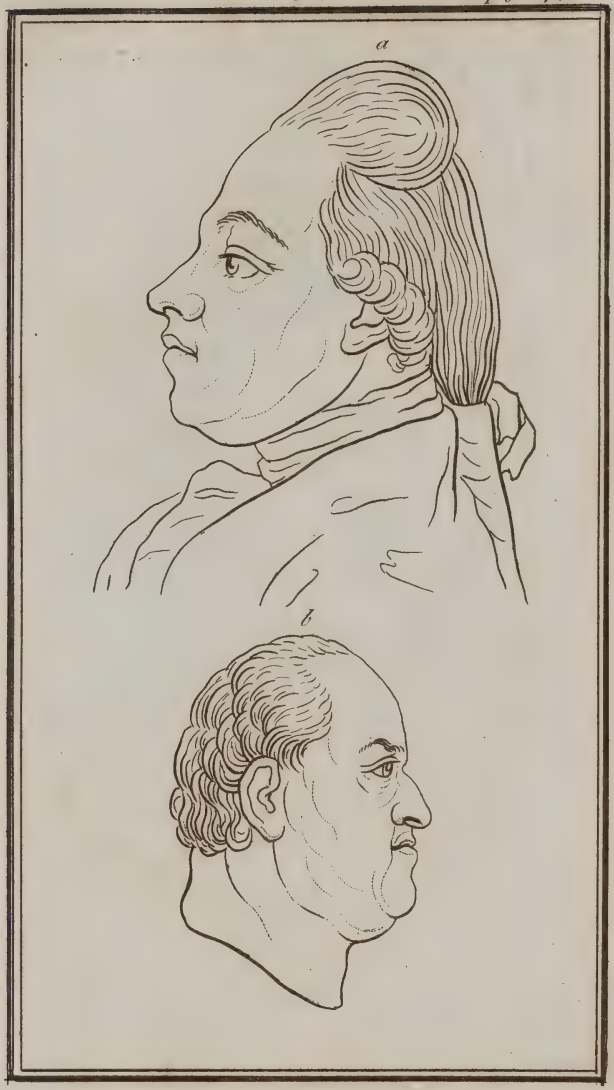
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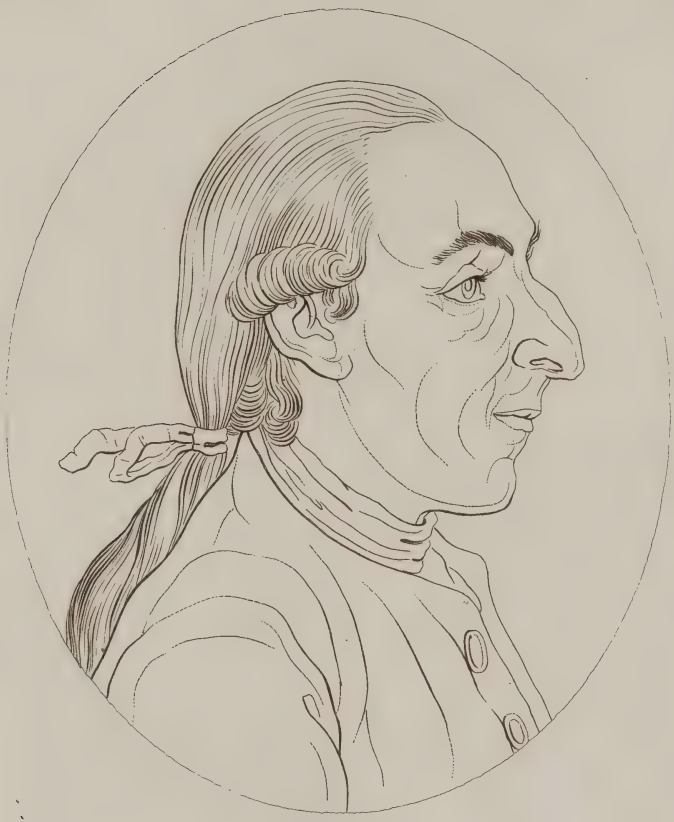

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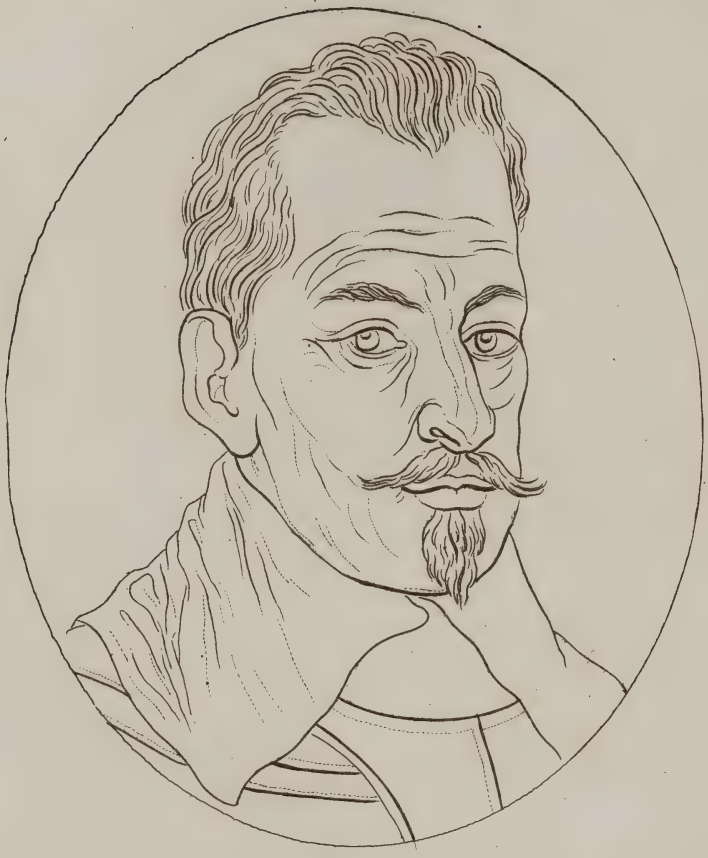

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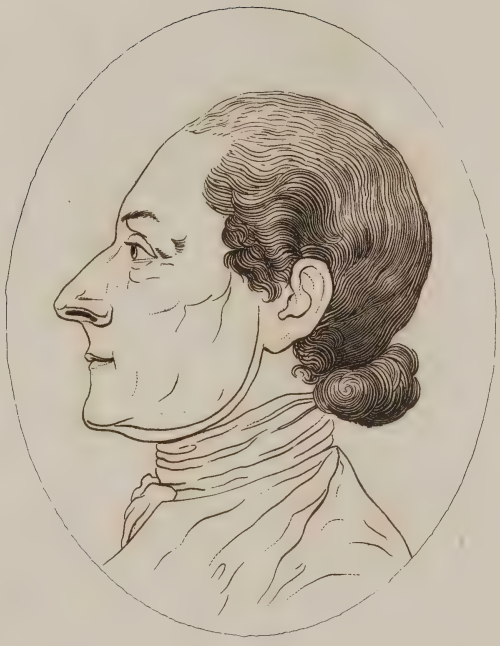

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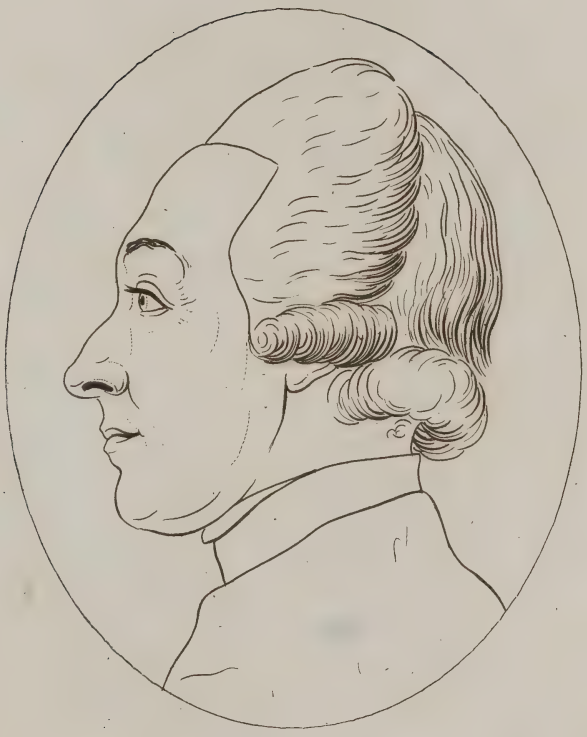

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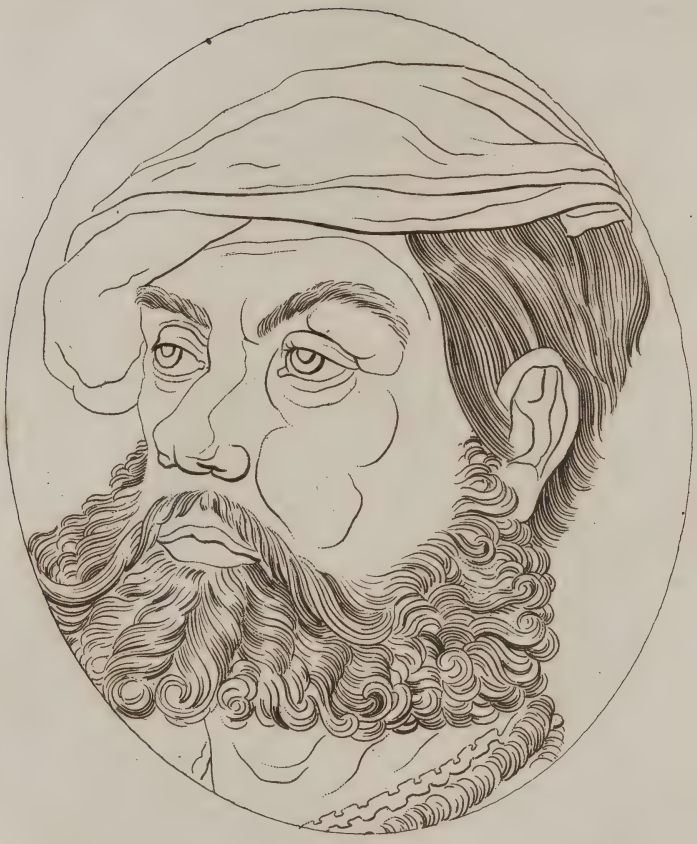


adorer of ſupreme wiſdom, which is pure goodneſs, who could ſupport this, I had almoſt ſaid, blaſphemous ſuppoſition?

Let us imagine a like diſſonance between the capacity for receiving knowledge and the conformation of the body. Can it be thought agreeable to eternal wiſdom to impreſs the marks of ſtupidity on that body in which underſtanding reſides, and is diſplayed? This, ſurely, never can be ſuppoſed. Yet how infinitely leſs depends upon this than upon the former kind of harmony! How infinitely more incumbent was it on the author of nature to diſplay and perfect the moral, rather than the intellectual, part of man!

Again, who will ſuppoſe it conſonant to divine wiſdom to give the form and appearance of the moſt ſtrong to the weakeſt body, and of the moſt weak to the ſtrongeſt? (I ſpeak not of accidents and exceptions, but of the general courſe and conſtitution of nature.) Yet would ſuch diſſimulation, ſuch unworthy juggling, be wiſdom and worth, compared with that conduct which ſhould place an evident diſagreement, throughout all nature, between phyſical and moral beauty.

I am, notwithſtanding, willing to own that

ſuch metaphyſical reaſoning, however concluſive it may appear, to certain perſons, is not always incontrovertible. Facts, the actual ſtate of things in nature, muſt decide; conſequently obſervation and experiment are requiſite.

Firſt, I maintain, what the moſt inaccurate obſerver of the human countenance can no longer deny, that each ſtate of the human mind, and of internal ſenſation, has its peculiar expreſſion in the face. Diſſimilar paſſions have not ſimilar expreſſions, neither have ſimilar paſſions diſſimilar expreſſions.

I maintain, what alſo no moraliſt will deny, that certain ſtates of mind, certain ſenſations, and inclinations, are ardent, beautiful, noble, ſublime, and that they inſpire all feeling hearts with pleaſure, love and joy; that others, on the contrary, are totally oppoſite, or repugnant; diſguſting, hateful, and terrifying.

I maintain, what is manifeſt to every eye, however inexperienced, that there is beauty, or deformity, in the features of the face. (At preſent, I ſhall confine myſelf to this.) In vain are the ſingular objections that have been made againſt the actual beauty of the body and its ever true and conſiſtent principles.—Place a handſome and an ugly man beſide each other, and

no

no perſon will be found to exclaim of the firſt, How ugly! or of the laſt, How handſome! Let the handſome man diſfigure his countenance by grimace; and people of all nations, beholding him, would pronounce him ugly, diſguſting; and, recovering his form, would declare he had a handſome, intelligent, a beautiful countenance.

The reſult of this will be,

The paſſions of the mind produce their accordant effects on the countenance.

There are ſuch things as moral beauty and deformity; diſpoſitions, qualities, which attract good and ill will.

There are ſuch things as corporeal beauty and deformity, in the features of the human countenance.

We have now to conſider whether the expreſſions of moral beauty are corporeally beautiful, and the expreſſions of corporeal deformity corporeally deformed; or, reverſing the propoſition, is the expreſſion of moral beauty deformity, and of moral deformity beauty?—Or are the expreſſions of moral qualities neither beautiful nor deformed? Or, are they, without ſufficient cauſe, ſometimes beautiful, ſometimes deformed?

Let us, for example, take the inſtantaneous expreſſions of the mind, when it is impaſ-

ſioned. Let the countenances of the good and the wicked, the ſincere and the deceitful man be taken, and ſhewn to a child, a peaſant, a connoiſſeur, or to any indifferent perſon. Let a drawing be made at the moment when a noble, and a mean action are performing. Then let it be aſked which of the countenances are beautiful; which moſt beautiful; which moſt deformed; and it will be ſeen that, child, peaſant, and connoiſſeur, will agree in pronouncing the ſame countenance moſt beautiful, and the ſame moſt deformed.

I next inquire, of what paſſions, what ſtates of mind, are thoſe moſt deformed and moſt beautiful countenances the expreſſions? From this inquiry it will be found that the moſt deformed expreſſions alſo betoken the moſt deformed ſtates of mind.

The ſame is true of all the innumerable ſhades, and combinations, of morally beautiful, and morally deformed, ſtates of mind, and their expreſſions.

Thus far there appears to be little difficulty in the inquiry; and the next ſtep is as little difficult.

Each frequently repeated change, form, and ſtate of countenance, impreſſes, at length, a durable

durable trait on the ſoft and flexible parts of the face. The ſtronger the change, and the oftener it is repeated, the ſtronger, deeper, and more indelible is the trait. We ſhall hereafter ſhew that the like impreſſion is made in early youth, even on the bony parts.

An agreeable change, by conſtant repetitions makes an impreſſion on, and adds a feature of durable beauty to, the countenance.

A diſagreeable change, by conſtant repetition, makes an impreſſion on, and adds a feature of durable deformity to, the countenance.

A number of ſuch like beautiful changes, when combined, if not counteracted, impart beauty to the face; and many deformed changes impart deformity.

We have before obſerved that morally beautiful ſtates of the mind impart beautiful impreſſions.

Therefore the ſame changes, inceſſantly repeated, ſtamp durable expreſſions of beauty on the countenance.

Morally deformed ſtates of mind have deformed expreſſions; conſequently, if inceſſantly repeated, they ſtamp durable features of deformity.

They are, in proportion, ſtronger, and deeper,

the oftener, and the ſtronger, the expreſſions peculiar to the ſuppoſed ſtate of mind take place.

There is no ſtate of mind which is expreſſed by a ſingle part of the countenance, excluſively. Should there be paſſions which are expreſſed more forcibly by this, than by that, feature of the face; which effect ſtrong changes in one part, and are ſcarcely perceptible in another; ſtill we ſhall find, from attentive obſervation, that, in all the paſſions of the mind, there is no yielding feature of the countenance which remains unchanged. Whatever is true of the effects of one expreſſion upon any feature, or part of the countenance, is true of all. In deformed ſtates of mind they all change to greater deformity, and, in beautiful ſtates, to ſuperiour beauty. The whole countenance, when impaſſioned, is a harmonized, combined, expreſſion of the preſent ſtate of the mind.

Conſequently, frequent repetitions of the ſame ſtate of mind, impreſs, upon every part of the countenance, durable traits of deformity, or beauty.

Often repeated ſtates of the mind give hability. Habits are derived from propenſities, and generate paſſions.

The

The foregoing propoſitions, combined, will give the following theorem:

The beauty and deformity of the countenance is in a juſt, and determinate, proportion to the moral beauty and deformity of the man.

The morally beſt, the moſt beautiful.

The morally worſt, the moſt deformed.

The torrent of objection now breaks all bounds; I hear its roar; it ruſhes on, rapid and fearful in its courſe, againſt my ſuppoſed poor hut, in the building of which I had taken ſuch delight.—Treat me not, good people, with ſo much contempt; have patience: mine is not a hut raiſed on a quickſand, but a firm palace, founded on a rock, at the foot of which the torrent, dreadful as it is, ſhall furiouſly foam in vain. The confidence of my ſpeech will, I hope, be pardoned. Confidence is not pride; prove my error, and I will become more humble. An objector loudly exclaims, "This doctrine is in "contradiction to daily experience. How nu- "merous are the deformed virtuous, and the

"beautiful vicious!"—Beautiful vicious! Vice with a fair face! Beauty of complexion, or beauty of feature; which is meant?—But I will not anticipate. Hear my anſwer.

I. In the firſt place this objection is inapplicable. I only affirm virtue beautifies, vice deforms. I do not maintain that virtue is the ſole cauſe of human beauty, or vice of deformity; ſuch doctrine would be abſurd. Who can pretend there are not other, more immediate cauſes of the beauty or deformity of the countenance? Who would dare, who would wiſh, to deny that, not only the faculties of the mind, but the original conformation in the mother's womb, and alſo education, which depends not on ourſelves, rank, ſickneſs, accident, occupation, and climate, are ſo many immediate cauſes of beauty and deformity among men? My propoſition is perfectly analogous to the axiom, that virtue promotes worldly welfare, and that vice deſtroys it. Can it be any real objection to this truth though there are many thouſands of the virtuous wretched, and of the wicked proſperous? Is any thing more meant, than that, though there are, indeed, many other inevitable, and co-operating, cauſes of happineſs and unhappineſs, as well as

virtue

virtue and vice, yet morality is among others one of the moſt active and eſſential? The ſame reaſoning will apply to the propoſition concerning phyſiognomy. Virtue beautifies, vice deforms; but theſe are not the ſole cauſes of beauty and deformity.

II. With reſpect to experience, if we examine accurately, we ſhall find that much is to be deducted from this part of the objection. I am inclined to believe that experience will be found favourable to our doctrine. Is it not frequently ſaid, "I allow ſhe is a handſome woman, but "ſhe does not pleaſe me; or, even, ſhe is diſ-"agreeable to me?" On the contrary, we ſay, "He is an ordinary man; notwithſtanding "which, I liked his countenance, at the firſt "ſight: I felt myſelf prejudiced in his favour." On enquiry, it will be found that the beauty we could not love, and the deformity with which we were pleaſed, incited our antipathy and ſympathy by the beautiful or amiable qualities of the mind which had been impreſſed upon the countenance.

Since the pleaſing traits of an ugly face, and the diſpleaſing of a beautiful, have been ſo prominent as to act more powerfully upon us than the

the others all combined, is not this a proof that theſe lines of beauty are more excellent, more expreſſive, more noble, than thoſe which are more corporeal?

Let it not be ſaid that ſuch ſympathies and antipathies are raiſed by frequent converſation, and after the beauties or deformities of the mind are diſcovered. How often are they incited at the firſt view! Neither let it be affirmed that this happens in conſequence of concluſions drawn concerning the diſpoſition of the perſon; it having previouſly been experienced that, in ſimilar inſtances, thoſe who had like features, notwithſtanding their uglineſs, were good; and others, with certain diſagreeable traits, notwithſtanding their beauty, were bad, people. This is frequently the caſe, it is true; but this does not invalidate our propoſition. They are equally conſiſtent. Children will convince us how little forcible this objection is, who, previous to experience, will look ſtedfaſtly, and with pleaſure, on a countenance which is the reverſe of corporeally beautiful, but which is impreſſed with the traits of a beautiful mind; and will, when the contrary is the caſe, ſo often begin violently to cry.

III. In

III. In the third place, it is neceſſary properly to define the words.

Were my propoſition ſtated thus, without all qualification—"That virtue is beautiful, and "vice corporeally deformed,"—Nearly as many objections would be raiſed as there are various opinions concerning the words virtue and vice, moral good and evil. The courtier, who pronounces every man virtuous who is not flagrantly vicious; the weak bigot, who declares all is evil that is not good according to his model; the officer, who eſteems the man of honour, and the ſoldier obedient to diſcipline, to be the moſt virtuous; the vulgar, who account all virtuous that are not guilty of the groſſeſt ſins; the peaſant, who remains virtuous as long as no warrant brings him before the juſtice of the peace; the narrow moraliſt, who holds nothing to be good that is not acquired by rigid abſtinence, with whom virtue is abſolute ſtoiciſm; each, and all of theſe, according to their ſeveral conceptions, will riſe up and witneſs againſt a propoſition ſo indeterminate, ſo replete with paradox. The objector, however, ought to have remarked that I here underſtand the words virtue and vice in their moſt extenſive ſignification; or that I am, properly, ſpeaking only

only in general, of moral beauty and deformity. I claſs with the former all that is noble, good, benevolent, or tending to effect good purpoſes, which can have place in the mind; and, in the latter, all that is ignoble, evil, mean, and inimical.

It may happen that one poſſeſſed of many excellent qualities, and who long has practiſed virtue, at length may yield to the force of paſſion, and, in ſo great a degree, that all the world, according to the general ſenſe of the word, may juſtly pronounce him vicious. Will it therefore be ſaid, "Behold your vicious beauty! "Where is your harmony between virtue and "beauty?"

Has it not been already premiſed that ſuch a perſon had excellent diſpoſitions, and much good, and that he had long encouraged and eſtabliſhed the goodneſs of his character?

He therefore had, and ſtill has, goodneſs worthy of emulation; and the more habitual it is to him, the deeper root the firſt virtuous impreſſions took, the more conſpicuous and firm are the traits of beauty imprinted upon his countenance. The roots and ſtem ſtill are viſible, though ſome alien branch may have been ingrafted. The ſoil and its qualities are apparent, notwith-

notwithſtanding that tares have been ſown among the wheat. Is it not, therefore, eaſy to conceive that the countenance may continue fair, although the man has yielded to vice? This but confirms the truth of our propoſition.

Indeed, an eye but little experienced will diſcover that ſuch a countenance was ſtill more beautiful, previous to the dominion of this paſſion; and that it is, at preſent, in part, deformed. How much leſs pleaſing, alas! how much more harſh, and diſagreeable, than formerly, though it may not have arrived at that ſtate which Gellert deſcribes!

His morn of youth how wondrous fair!
How beauteous was his bloom!
But ah! he ſtray'd from virtue's paths,
And pangs his life conſume.
His waſted form, his livid eye,
His haggard aſpect pale,
Of many a hidden, hideous vice,
Recount a fearful tale.

I have known handſome, and good, young men, who, in a few years, by debauchery and exceſs, have been totally altered. They were ſtill generally termed handſome, and ſo, indeed, they were; but, good God! how different was their preſent from their former beauty!

Men,

Men, on the contrary, may be found with ignoble diſpoſitions, and paſſions, the empire of which has been confirmed by education. They may, for years, have been ſubject to theſe paſſions, till they have become truly ugly. Such perſons may, at length, combat their vices, with their whole force, and, ſometimes, obtain no ſmall victory. They, from the beſt of motives, may eradicate the traits of the moſt prominent; and, in the ſtricteſt ſenſe of the word, may be called truly virtuous. There is a moral judge, whoſe deciſion is infinitely ſuperiour to ours, that will behold, in ſuch perſons, greater virtues than in any who are by nature inclined to goodneſs. Theſe, however, will be brought as examples of the deformed virtuous. So be it; ſuch deformities, nevertheleſs, are only faithful expreſſions of the vices which long were predominant, and the multitude of which do but enhance the worth of preſent virtue. How much greater was the deformity of the features before the power of this virtue was felt, and how much more beautiful have they ſince become! Socrates, who is brought as an example by all phyſiognomiſts, and their opponents, may here moſt properly be cited; but to him a ſeparate fragment muſt be dedicated.

Let

Let it be further conſidered—There are a multitude of minute, mean, diſguſting, thoughts, manners, incivilities, whims, exceſſes, degrading attachments, obſcenities, follies, obliquities of the heart, which, ſingly, or collectively, men are far from denominating vice; yet a number of ſuch, combined, may greatly debaſe and deform the man. While he remains honeſt in his dealings, without any notorious vice, and adds to this ſomething of the œconomy of the citizen, he will be called a good fellow, an excellent fellow, againſt whom no man has any thing to allege; and, certainly, there are great numbers of ſuch good, ugly, fellows.—I hope I have been ſufficiently explicit on this ſubject.

IV. In the fourth place, it is neceſſary to take a more diſtant view of the harmony between moral and corporeal beauty, by which, not only many objections will vaniſh, but, the ſubject on which we treat will, alſo, become more intereſting.

We muſt not only conſider the immediate effects of morality and immorality, on the beauty of the human countenance, but their immediate conſequences, as they relate to the general corporeal beauty or deformity of the human race. I walk in the multitude, I contemplate the vulgar;

gar; I go through villages, ſmall towns, and great, and every where, among all ranks, I behold deformity; I view the lamentable, the dreadful, ravages of deſtruction.

I conſtantly find that the vulgar, collectively, whether of nation, town, or village, are the moſt diſtorted.

I am afflicted at the ſight of uglineſs, ſo univerſal; and my wounded ſoul, my offended eyes, wander till they find ſome man, but moderately handſome, on whom they are fixed; although he by no means is the perfection of human beauty. That beauteous image of happineſs haunts me which man might poſſeſs, but from which man, alas! is ſo remote.

How often do I meditate on this, the moſt beauteous of all races, the nobleſt in its face, and aſk, why is it thus ſunken in deformity, in the abyſs of abominations!

The more I reflect, the more I find that men individually, as well as the whole race, contribute to produce this degradation; and, conſequently, that man has the power of becoming more beautiful, more perfect: the more too am I convinced that virtue and vice, with all their ſhades, and in their moſt remote conſequences, are beauty and deformity. This is doubly proved.

And

And firſt, a relaxation of morality increaſes in a thouſand inſtances, great and ſmall, a degradation, an ignoble debaſement, while moral powers, energy, activity, and the ardour of imitation produce the contrary, and generate every diſpoſition to the beautiful and the good; and, conſequently, to their expreſſions.

Degradation is gradual, and manifeſts itſelf in innumerable diſtortions, proportionate to the predominant vices, if not counteracted by ſome more juſt and ardent incitement to perfection.

Wherever, on the contrary, virtue and philanthropy reign, without adverting to the immediate pleaſing effects, how beautiful how prominent is the picture they imprint, how attractive are the added traits! The real philanthropiſt is active, mild, gentle; not timid, indolent, ſtupid, abject, capricious; not—In ſhort, I might enumerate a hundred negative, and poſitive, qualities, which beautify the human countenance, the earlier this philanthropy, this ſupreme of virtues, this ſoul of every virtue, is awakened in the mind, even though but feebly awakened, by which it may produce its various beautiful effects.

What ſtill is more concluſive, reſpecting this queſtion, and removes moſt objections, is that—Virtue and vice, morality and immorality, in their moſt extenſive ſignification, have numerous immediate conſequences in rendering the forms of children ugly, or beautiful. How juſtly, hence, may we anſwer ſuch queſtions as —" Wherefore has this child, which, from in-" fancy, has been educated with ſo much care, " and is itſelf ſo tractable and virtuous, this " child ſo much better than its father who died " while it was an infant, ſtill ſo much of the " diſguſting and the hateful in its countenance ?" —The queſtion ought to be, why has it retained ſo much, why inherited ſo much from its parent ?

I know no error more groſs or palpable than the following, which has been mentioned by ſuch great men. " Every thing in man de-" pends on education, inſtruction, and example ; " and nothing on organization, and the original " formation of the body ; for theſe latter are " alike in all."

Helvetius has, in his great enthuſiaſm for the improvement of the human race, that is to ſay of education, carried this doctrine ſo far, contrary

trary to the moſt evident experience, that, while I read, I ſcarcely could believe my eyes.

I ſhall have various opportunities, in the following fragments, to ſpeak of propoſitions that relate to this ſubject.

At preſent thus much only.

It will be as difficult to find any two children that perfectly reſemble each other, as it would be to find any two men.

Let a child be taken from a mother, who is not void of ſenſibility; let her but attentively obſerve it, for two minutes after its birth, and let it be placed among a hundred other children of the ſame town, or diſtrict; no matter though the inhabitants bear the moſt general reſemblance to each other; ſhe ſtill would, certainly, ſoon ſelect it from among the hundred.

It is likewiſe a fact univerſally acknowledged, that new born children, as well as thoſe of riper growth, greatly reſemble their father or mother, or ſometimes both, as well in the formation of the body as in particular features.

It is a fact, equally well known, that we obſerve, in the temper, eſpecially of the youngeſt children, a ſtriking ſimilarity to the temper of the father, or of the mother, or ſometimes both.

How often do we find in the ſon the character, conſtitution, and moſt of the moral qualities of the father! In how many a daughter does the character of the mother revive! Or the character of the mother in the ſon, and of the father in the daughter!

As a proof that character is not the reſult of education, we need but remark, that brothers and ſiſters, who have received the ſame education, are very unlike in character. Helvetius himſelf, who allows ſo little to the primary qualities and diſpoſitions of children, by the very rules and arts he teaches, to cheriſh or counteract the temper, as it unfolds itſelf, grants, in reality, that moral propenſities are abſolutely different in every individual child.

And how much ſoever ſuch original properties of conſtitution and temper, ſuch moral propenſities, may be modified by education; how poſſible ſoever it may be to render the worſt valuable; yet is it indubitable that ſome diſpoſitions, although they all, in a certain ſenſe, are good, are generally confeſſed by men to be originally good in gradation; that ſome among them, under equal circumſtances, are more pliable, docile, and capable of improvement; and that

that others are more obſtinate, and leſs manageable. The guilt or innocence of the child is not here called in queſtion. No rational man will maintain that a child, even with the worſt diſpoſitions, has, therefore, any moral turpitude.

We have proved, as was incumbent on us,

That features and forms are inherited;

That moral propenſities are inherited.

The above propoſitions having been proved, who will any longer doubt that a harmony exiſts between the inherited features and forms and the inherited moral propenſities?

This being aſcertained, and ſince the deformities of the mind, and conſequently of the body, and of the body, conſequently of the mind, may be inherited, we have obtained the moſt concluſive reaſon why ſo many men, born handſome, degenerate, whoſe deformity is yet by no means of an extreme degree; and, in like manner, why ſo many others, born ugly, improve by becoming virtuous; and who, yet, are by no means ſo handſome as ſome who are far leſs good.

We cannot but remark how eternally prominent is the harmony between moral and corpo-

real beauty, and how it is eſtabliſhed by the foregoing proofs.

Let us ſuppoſe men of the moſt beautiful and nobleſt form, and that they, and their children, become morally degenerate; abandon themſelves to their paſſions, and, progreſſively, become more and more vicious. How will theſe men, or their countenances at leaſt, be, from generation to generation, deformed! What bloated, depreſſed, turgid, ſtupid, disfigured, and haggard features! What variety of more or leſs groſs, vulgar, caricatures, will riſe in ſucceſſion, from father to ſon! Deformity will increaſe. How many of the children, at firſt, the perfect images of their degenerate parents, will, by education, become, themſelves, ſtill more degenerate, will diſplay leſs tokens of goodneſs, and more early ſymptoms of vice!—How deep in degeneracy, how diſtant, is man, from that perfect beauty with which, by thy fatherly mercy, oh God! he was at firſt endowed! How is thy image deformed by ſin, and changed even to fiend-like uglineſs; uglineſs which afflicted benevolence ſcarcely dares contemplate! Licentiouſneſs, ſenſuality, gluttony, avarice, debauchery, malignity, paſſions, vices, what deformities do

do you preſent to my ſight! How have you diſfigured my brother!

Let us add to this an inſeparable truth, which is that, not only the flexible and the ſolid parts of the countenance, but, alſo, the whole ſyſtem, bones, and muſcles, figure, complexion, voice, gait, and ſmell, every member correſponding with the countenance may be vitiated and deformed, or rendered more beautiful. Let us remark this, and preſerve, by drawing, what we remark; or rather let us have recourſe to living examples. Let us compare the inhabitants of a houſe of correction, where we find the ſtupid, the indolent, and the drunken, with ſome other ſociety, in a more improved ſtate. However imperfect it may be, yet will the difference be viſible. Let them be compared to a ſociety of enthuſiaſts, or a club of mechanics, and how lively will the teſtimony be in favour of our propoſition! Nay more, it will awaken feelings for ourſelves, and others, which, however afflicting they may be, ſtill, will be ſalutary; and this is the very end I wiſh to obtain.

But man is not made only to fall, he is again capable of riſing to an eminence higher than that from which he fell. Take the children of the

moſt ordinary perſons, let them be the exact image of their parents; let them be removed, and educated in ſome public, well regulated, ſeminary; their progreſs from deformity toward beauty will be viſible. Arrived at the ſtate of puberty, let them be placed in circumſtances that ſhall not render the practice of virtue difficult, and under which they ſhall have no temptations to vice; let them intermarry; let an active impulſe to improvement be ſuppoſed; let only a certain portion of care and induſtry, though not of the higheſt kind, be employed in the education of their deſcendants, and let theſe deſcendants continue to intermarry: what a handſome race of men will the fifth or ſixth generation produce, if no extraordinary accidents intervene! Handſome, not only in the features of the countenance, but, in the ſolid parts of the head, in the whole man, accompanied by contentment, and other virtues. Induſtry, temperance, cleanlineſs, are produced; and, with theſe, if ſome care be taken in education, regular muſcles, alſo, a good complexion, a well formed body, ſuppleneſs, activity; while the deformities which are the conſequence of infirmities, and a feeble conſtitution, will be prevented; ſince

ſince theſe good properties, theſe virtues, are always attended by health, and a free growth of the limbs.—In ſhort there is no part of corporeal beauty, no feature of man, which virtue and vice, in the moſt extenſive ſenſe, may not influence.

What benevolent heart but muſt rejoice at the recollection! How great is the power which God has given to beauty over the heart of man! What are thy feelings, oh man of benevolent ſenſibility, when thou beholdeſt the ſublime works of antiquity, when thou vieweſt the divine creations of men, and angels, by Raphael, Guido, Mengs, Weſt, Fuſeli? Speak, what are thy emotions, how ardent thy deſires for the improving, the beautifying, the ennobling of our fallen nature?

Promoters, lovers, and inventors of the fineſt arts, and the ſublimeſt ſciences; ye wealthy, who merit gratitude for the rewards you beſtow on the works of genius, and ye, ſons of genius, by whom theſe works are produced, attend to this truth.—You are in ſearch of perfection. For this you deſerve our thanks. Would you render man the moſt perfect, the moſt beautiful of objects, deformed?—Oh no!—Prevent him not, therefore, from being good. Be not indifferent

ferent whether he be good or evil; but employ thoſe divine powers with which you are endowed to render him good, ſo ſhall you render him beautiful.

The harmony of virtue and beauty, of vice and deformity, is an extenſive, a vaſt, a noble field for the exerciſe of your art. Think not you can make man more beautiful without making him better. The moment you would improve his body and neglect his mind, the moment you would form his taſte at the expence of his virtue, you contribute to render him vicious. Your efforts will then be in vain. He will become deformed, and his ſon, and his ſon's ſon, ſhall continue to degenerate. Your labours then how erroneous!

When, oh artiſts! will you ceaſe to ſeek reputation by toys and tricks, or to what purpoſe? It is as though he who would build a palace ſhould employ his carver, or his gilder, as an architect.

Do you hope to form the taſte by licentious imagery? You hope in vain; it is as though you would teach your ſons continence by reading them obſcene lectures, the tendency of which is but to inflame the paſſions.

Of

Of this enough.

I ſhall conclude with a text of ſublime conſolation to myſelf and all others who have good reaſon to be diſſatisfied with many parts of the form and phyſiognomy of themſelves, which, perhaps, are incapable of improvement, and who yet ſtrive after the perfecting of the inward man.

"It is ſown in diſhonour, it is raiſed in glory."

ADDI-

ADDITIONS.

NUMEROUS traits of beauty and deformity are too minute to be traced by the pencil or the engraver; and, whenever they can be made visible upon paper, they must, then, be strong, indubitable, and convincing.

I.

NATURE forms no such countenance; at least, no such mouth.—Vice only can thus disfigure.—Rooted unbounded avarice.——Thus does brutal insensibility deform God's own image.—Enormous depravity has destroyed all the beauty, all the resemblance.—Can any benevolent, wise, or virtuous, man, look, or walk, thus?—Where is the man, however inobservant, daring enough to maintain the affirmative?

II.

A DEGREE still more debased—A countenance by vice rendered fiend-like, abhorrent to nature, in which salaciousness is sunken almost below brutality.—Every spark of sensibility, humanity, nature, is extinguished.—Distortion, deformity in excess—and, though sensuality should not appear with this particular kind of uglineſs, yet,

yet, may it not incur uglineſs ſtill more dreadful?—Whoever has frequently viewed the human countenance in houſes of correction and jails will often ſcarcely believe his eyes, will ſhudder at the ſtigmas with which vice brands her ſlaves.

III.

HERE are traits of drunkenneſs combined with thoughtleſs ſtupidity.——Who can look without diſguſt?—Would theſe wretches have been what they are had they not, by vice, eraſed nature's marks?—Can perverſion be more apparent than in the middle profile?

IV.

THE laſt ſtage of brutal corruption, apparent moſt in the under part of the male profile, and in the forehead, and noſe, of the female (the ears not included). Can any ſuppoſition be more abſurd than that ſuch a countenance ſhould be the abode of a wife, a virtuous, or an exalted mind?

We turn with horror from nature thus debaſed, and rejoice that millions of people afford not any countenance ſo abominable.

V. WHAT

V.

WHAT heart can ſympathize with any one of theſe countenances? Who will expect from any one of them perpetual virtue, pure love, noble benevolence, or the high efforts of genius?

1, Immovable icy coldneſs, without a ſpark of ſenſibility.

2, Rudeneſs, phlegm; falſe, feeble, dull, ridicule.

3, The contempt of a vulgar girl.

4, Senſual deſire, without individual love.

5, Ogling of a low, crafty, ſenſualiſt.

6, Chagrin of contempt returned.

7, Perfect levity.

8, Moral relaxation.

9, Malignity, ignorance, brutal luſt.

10, 11, Anger—Contempt—The rage of an offended villain, without great ſtrength, or courage.

VI.

HOW much of the noble, the prudent, the forbearing, the experience and worth of age, is viſible in the poſture and countenance of 1—And of the unfeeling, the rude, the contemptuous in 2!—Yet is the mouth too good for this poſture, and this aſpect.

VII. THE

VII.

THE ſpirit of projecting—want of wiſdom —brutal boaſting wrinkle the countenance of 1.—2 Is the image of blood-thirſty cruelty; unfeeling, without a trait of humanity.

VIII.

VIRTUE, noble ſimplicity, goodneſs, open confidence, are not diſcoverable here.——Unbounded avarice, unfeeling wickedneſs, knavery unequalled, in the eye and mouth, eradicate every pleaſing impreſſion.—It is poſſible this countenance might not have looked much better previous to its degradation, but vice only could produce the full effect we behold.

IX.

THE viſage of a ſatyr, diſtorted thus by ſenſuality.—Careleſs inſenſibility.—An exceſs of ſtupid brutality.

X.

THUS does a continual repetition of extreme contempt diſtort the mouth; thus infix itſelf with traits not to be effaced; thus deform a countenance which, not ſtigmatized by this vice, would probably have been amiable.

XI. LET

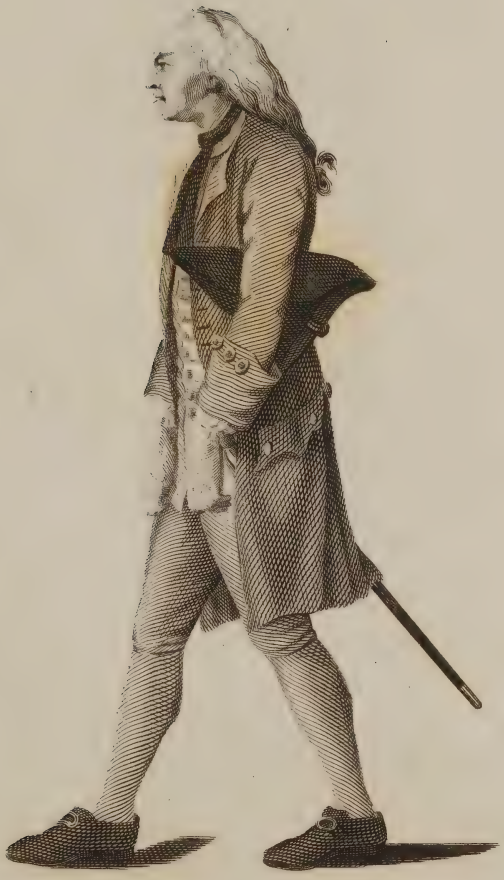
XI.

LET us aſcend a few ſteps, and relieve ourſelves with expreſſions of nobler paſſions. Who will not ſurvey theſe four heads with internal ſympathetic pleaſure? And wherefore? Becauſe moral beauty, in action, is impreſſed upon each of theſe countenances. Thus only can the noble mind languiſh, weep, love, thus only can be agitated, as in 1, 2, 3, 4.

XII.

A COUNTENANCE not remarkable for the beauty, but the harmony of its features—Pleaſing, becauſe calm, diſpaſſionate, benevolent, noble, wiſe.—Let this countenance be compared with No. I. II. III. &c. and then, reader, be you friend or opponent, ſay whether you can doubt that vice diſtorts, deforms; or that virtue beſtows that which charms, delights, and beautifies, if not the form, at leaſt the features of the countenance. For, where is the virtue, which, as virtue, does not charm, and where the vice, which, as vice, does not deform? Grant me this and I require no more.

I.

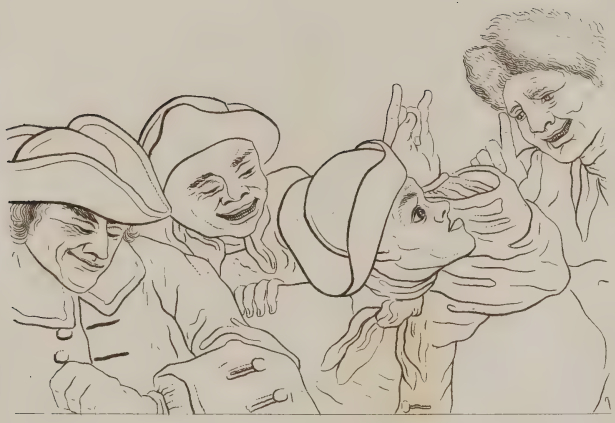


Heath sculp.

II.

Heath sculp.

III



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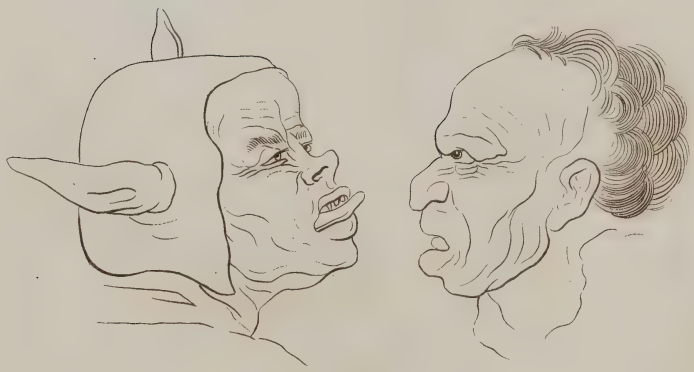

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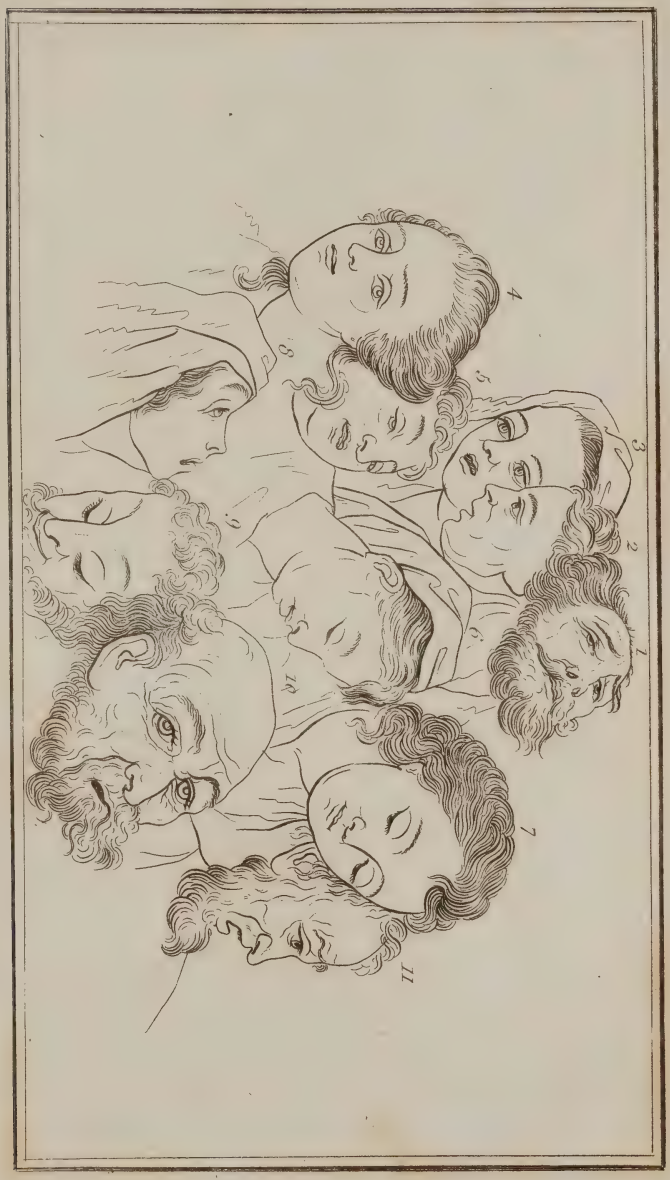

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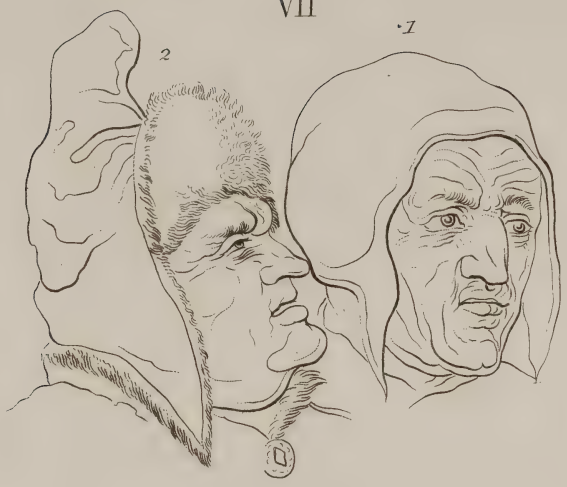

VIII

X

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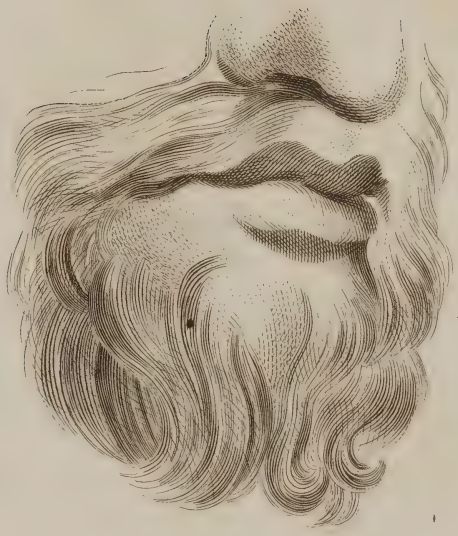

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XII

Heath Sculp.

XXII.

SOCRATES.

THE well-known judgment of the phyſiognomiſt Zopyrus, concerning Socrates —

" That he was ſtupid, brutal, ſenſual, and ad-
" dicted to drunkenneſs —"

Has been repeatedly cited in modern times againſt phyſiognomy; but this ſcience has been as repeatedly ſupported by the anſwer of Socrates, to his diſciples, who ridiculed the judgment of the phyſiognomiſt.

" By nature I am addicted to all theſe vices,
" and they were only reſtrained, and van-
" quiſhed, by the continual practice of virtue."

Permit me to add ſomething on this ſubject.

However inſignificant, in itſelf, this anecdote may be, or though, like anecdotes in general, it ſhould be but half true, yet is it pregnant with phyſiognomonical diſcuſſion.

Let us ſuppoſe it to be literal truth; what will be the conſequence?

It will not militate againſt phyſiognomy, whatever it may do againſt the knowledge of Zopyrus.

Suppoſe that Zopyrus was miſtaken, that he overlooked all traits of excellence, and dwelt upon the rude, the maſſy. How will this injure the ſcience of phyſiognomy?

That phyſiognomiſt who, from his zeal for the ſcience, ſhould affirm, "I never err," would be like the phyſician who, from the ardour of his zeal for the honour of his art, ſhould affirm, "My patients never die."

Whoever, becauſe of one, or one hundred, errors of the phyſiognomiſt, ſhould reject the ſcience of phyſiognomy, would be like the man who, becauſe there are ignorant phyſicians, or becauſe that the patients of the greateſt phyſicians die, ſhould reject all phyſical aid.

But to come nearer to the point.

All antiquity, certainly, atteſts Socrates had a very ordinary countenance.

All the buſts of Socrates, however different from each other, ſtill have a ſimilarity of uglineſs. To this we may add what was ſaid by Alcibiades, who, certainly, was well acquainted with Socrates, as he alſo was with what was beautiful, and what deformed; "That he re-"ſembled the figure of Silenus*." I underſtand

* It is difficult, ſays Winckelmann, for human nature to be more debaſed than in the figure of Silenus.

ſtand the remark of Alcibiades to refer to the general form of the countenance. We perceive there can be no doubt of the uglineſs of Socrates.

Yet was Socrates, from all that we know concerning him, the wiſeſt, beſt, moſt incomparable of men. Be this all granted; we ſhall ever carefully avoid denying what is highly probable in order to eſtabliſh our own propoſitions.

" Conſequently, the wiſeſt and beſt of men " had the countenance of the moſt ſtupid and " debauched; or, rather, had a groſs, rude, for- " bidding, ugly, countenance." How may this objection be anſwered?

I. The deformity of Socrates was, in the opinion of moſt who maintain the circumſtance, a thing ſo remarkable, ſo extraordinary, that it was univerſally conſidered as a contradiction, an anomaly of nature.—Accurately examined, is this for or againſt phyſiognomy?—A direct contrary relation, between the external and internal, was expected. This want of conformity, this diſſonance, produced general aſtoniſhment. ——Let any one determine what was the origin of their general expectation and aſtoniſhment.

II. Were this diſſonance all that it has been aſſerted to be, it will only form an exception to a general rule, which will be as little concluſive, againſt phyſiognomy, as a child born with twelve fingers would againſt the truth that men have five fingers on each hand. We muſt allow there are unuſual exceptions, miſtakes of nature, errors of the preſs, if I may ſo ſpeak, which as little deſtroy the legibility, and the explicability, of the human countenance, as ten or twenty errors, in a large volume, would render the whole unintelligible.

III. This, however, is capable of a very different anſwer; and the beſt reply that I can make is that—"Characters pregnant with ſtrong "and contending powers generally contain in "the great maſs, the prominent features of the "face, ſomewhat of ſevere, violent, and per-"plexed; conſequently are very different from "what the Grecian artiſts, and men of taſte, "name beauty. While the ſignification, the "expreſſion, of ſuch prominent features are "not ſtudied and underſtood, ſuch counte-"nances will offend the eye that ſearches only "for beauty." The countenance of Socrates is manifeſtly of this kind.

IV. Studying phyſiognomy, it cannot be too much

much inculcated, nor too often repeated, by a writer on the ſcience, that diſpoſitions, and their developement, talents, powers, their application and uſe, the ſolid and flexible parts, the prominent and fugitive traits muſt be moſt accurately diſtinguiſhed, if we would form an accurate judgment on the human countenance. This appears to have been neglected in the judgment formed on the countenance of Socrates. Zopyrus, Alcibiades, Ariſtotle, moſt of the phyſiognomiſts with whom I am acquainted, all its opponents, nay, its very defenders, have, in this, been deficient.

To the unphyſiognomonical eye, the form of the countenance of Socrates might appear diſtorted, although the mutable features might have diſplayed celeſtial beauty.

A man of the beſt native inclinations may degenerate, and another with the worſt may become good. The nobleſt talents may ruſt in indolence, and the moſt moderate, by induſtry, be aſtoniſhingly improved. If the firſt diſpoſitions were excellent it will require an acute obſerver to read their neglect in the countenance, eſpecially if unimpaſſioned. In like manner, if they were unfavourable, it will require the moſt

experienced eye to read their improvement. Original diſpoſitions are moſt diſcoverable in the form of the ſolid and prominent parts; and their developement, and application, in the flexible features.—Whoever is accuſtomed to attend only to the flexible traits, and their motion, and has not, as often happens, devoted himſelf to the ſtudy of the ſolid parts, and permanent traits, he, like Zopyrus, in the countenance of Socrates, will neither diſcover what is excellent, and characteriſtic of the diſpoſition, nor the improvement of what may have been apparently bad; conſequently his judgment muſt be erroneous. It is incumbent upon me to make this evident. Be it ſuppoſed that the great propenſities of Socrates were prominent in his countenance, though it were rude and unpleaſing, and that theſe permanent features were not ſtudied, but that the groſs, rude, maſſy traits met the acute eye of the Greek, who was in ſearch of beauty, alone. Be it further ſuppoſed, as each obſerver will remark, that the improvement of all, which may be denominated bad in the diſpoſition, is only viſible when the features are in action. Nothing will then be more probable than phyſiognomonical error, or more plauſible

plauſible than falſe concluſions againſt the ſcience.

V. I have repeatedly ſpoken of good and bad diſpoſitions: the elucidation of my ſubject requires I ſhould here explain myſelf with greater accuracy.

A man born with the happieſt propenſities or diſpoſitions may become bad; or with the moſt unfortunate may, after his own manner, become good.

To ſpeak with preciſion, no man has good or bad diſpoſitions; no man is born either vicious or virtuous; we muſt be children before we are men, and children are neither born with vice or virtue: they are innocent. Time will improve ſome few to a high degree of virtue, and ſink ſome few others to as low a degree of vice. The multitude will find a medium: they appear to want the power of being either virtuous or vicious in any extraordinary degree. All, however, whom for a moment we have conſidered innocent, all ſin, as all die; none may eſcape ſin and death. By ſin I mean a propenſity to ſenſual gratifications, which are attended with a troubled conſcience and the degradation of the native powers. I ſhall juſt obſerve that original

ſin, that ſubject of ridicule in this our philoſophic age, is, in this ſenſe, moſt demonſtrable to a true philoſopher, a diſpaſſionate obſerver of nature.

It is no leſs true, to ſpeak philoſophically, that is according to experience, that there is, originally, only phyſical irritability in men, however great their progreſs may afterward be in vice or virtue; an impulſe to act, to exiſt, to extend the faculties; which impulſe, conſidered as the ſpring of action, is good; but which has in itſelf neither morality nor immorality. If this irritability, this power, be ſo formed that it is generally addicted, being ſurrounded by certain objects, or placed under ſuch and ſuch, almoſt unavoidable, circumſtances, to bad thoughts and bad actions, which diſturb the peace and happineſs of mankind; if they are ſo formed that, in the preſent ſtate of the world and its inhabitants, they have ſcarcely the power of being employed to good, they are then called immoral propenſities; and moral, when they are, generally ſpeaking, the reverſe.

Experience indubitably teaches us that where the power and irritability are great, there, alſo, will numerous paſſions take birth which will generally induce immoral thoughts and actions.

" Helvetius

" Helvetius ſays the abuſe of power (and " the ſame may be ſaid of all the faculties of " man) is as inſeparable from power as the ef- " fect from the cauſe."

Qui peut tout ce qu'il veut, veut plus que ce qu'il doit *.

Hence the ſenſe of the affirmation that man has evil propenſities is clear. It might as well be affirmed he has the beſt propenſities; ſince nothing more is meant than that, with reſpect to certain objects, he is or is not irritable. It is poſſible he may apply his proportion of power to good, though it is often applied to evil; that circumſtances may happen which ſhall produce irritability where it was wanting, or that he ſhall remain unmoved under the ſtrongeſt incitements; conſequently, that either virtue itſelf is there, or an appearance of virtue, which will be called virtue and ſtrength of mind.

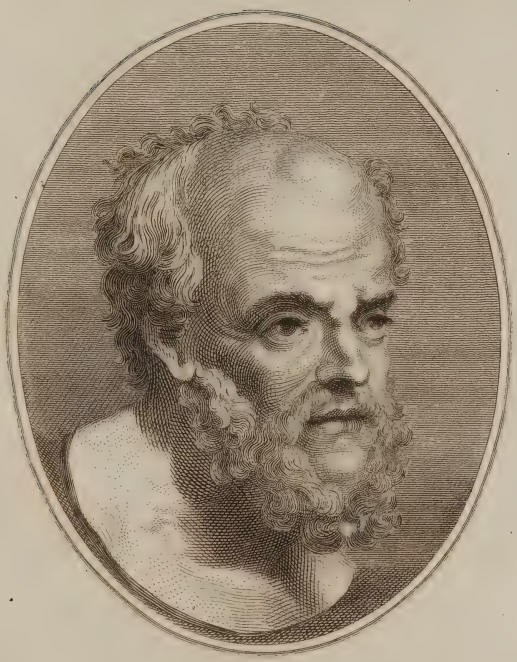
VI. Let us apply what has been ſaid to an engraving of Socrates, with which we here preſent our readers.

According to this head, after Reubens, which we ſhall firſt conſider, Socrates had certainly great propenſities to become eminent. If he reſembled this

* He who can do all he will, will do more than he ought.

this copy, and I have no doubt but that his appearance was better, for this may be the twentieth copy, each of which is leſs accurate, the declaration of Zopyrus, that he was ſtupid, was incontrovertibly erroneous; nor was Socrates leſs miſtaken when he was ſo ready to allow that he was, by nature, weak. It may have been, and perhaps was, an inevitable effect of the weight of theſe features that the perſpicuity of his underſtanding was, ſometimes, as if enveloped by a cloud. But had Zopyrus, or any true phyſiognomiſt, been accuſtomed accurately to remark the permanent parts of the human face, he never could have ſaid Socrates was naturally ſtupid.

Whoever conſiders this forehead as the abode of ſtupidity has never been accuſtomed to obſerve the forehead. If Zopyrus, or any other ancient, has held this arching, this prominence, or theſe cavities, as tokens of ſtupidity, I can only anſwer they have never been accuſtomed to conſider or compare foreheads. How great ſoever the effects of a good or bad education, of fortunate or diſaſtrous circumſtances, and whatever other influence, of better or worſe, may become, a forehead like this will ever remain the ſame, with reſpect to its great outlines of



Socrates.

Heath sculp.

of character, and never can eſcape the accurate phyſiognomiſt. In theſe high and roomy arches, undoubtedly, the ſpirit dwells which will penetrate clouds of difficulties, and vanquiſh hoſts of impediments.

The ſharpneſs alſo of the eyebones, the eyebrows, the knitting of the muſcles between the brows, the breadth of the noſe, the depth of the eyes, the projection of the pupil, under the eyelid, how does each ſeparately, and all combined, teſtify the great natural propenſities of the underſtanding, or rather the powers of the underſtanding called forth!—And how inferior muſt this twentieth or thirtieth copy be, compared to the original! What painter, however good, is accurate in his foreheads? Nay, where is the ſhade that defines them juſtly? How much leſs an engraving from the laſt of a ſucceſſion of copies!

"This countenance, however, has nothing of "that noble ſimplicity, that cool, tranquil, art-"leſs, unaffuming, candour ſo much admired in "the original. Something of deceit and ſenſu-"ality are clearly perceptible in the eye."

In the countenance before us, yes; but a countenance of this pregnancy and power may exert

exert an aſtoniſhing degree of force in the command of its paſſions, and by ſuch exertion may become what others are from a kind of imbecillity; and further I affirm the living countenance may have traits too evident to be miſtaken, which yet no art of the painter, no ſtroke of the engraver, can expreſs. This ſubject was ſlightly mentioned in a former fragment: I here repeat, with a greater degree of preciſion,—

The moſt diſguſting vices are often concealed under the faireſt faces; ſome minute trait, inexpreſſible by the graver, to be ſeen only occaſionally, when the features are in motion, will denote the moſt enormous vice. Similar deceptions are found in a diſtorted, or rather in a ſtrong, a pregnant, countenance; ſuch as is that of Socrates. The moſt beauteous, noble, and active, characteriſtics of wiſdom and virtue, may diſcover themſelves only by certain indefinable traits, viſible to a ſpectator when the features are in action.

The greateſt likeneſſes of ſuch faces, which are ſtrikingly like becauſe of the ſtrength and ſharpneſs of the prominent features, are, for that very reaſon, generally, libels on the originals. The preſent portrait of Socrates, although it might have

have been called the ſtrongeſt of likeneſſes, by the multitude, might yet have been the greateſt of libels upon the man. To exaggerate the prominent, and to omit the minute, is a libellous rule alike for the reaſoner or the painter. Of this all ſophiſtical reaſoners, all vile painters, avail themſelves. In this light I conſider moſt of the portraits of Socrates. I think it probable, nay certain, with reſpect to myſelf, that the countenance would, on the firſt view, have produced ſimilar effects. The ſharp, compreſſed, and heavy parts ſhocked, or bedimmed, the eye of the Greek, accuſtomed to conſider beauteous forms, ſo that the ſpirit of the countenance eſcaped his penetration. The mind is inviſible to thoſe who underſtand not the body of phyſiognomy, that is to ſay, the outlines, and form, of the ſolid parts.

VII. The engraving we have in view, the rational phyſiognomiſt will ſay, is, at leaſt, as remarkable, as extraordinary, as was the character of Socrates.—This may well lead us to ſuſpect that there is ſtill a poſſibility left of reconciling it to the ſcience of phyſiognomy.

Much we have ſeen, more we have to ſee.—We boldly affirm there are traits in this countenance

nance expreſſive of extraordinary greatneſs, fortitude unſhaken; however degrading ſingle features may be, the whole bears the ſtamp of manly perſeverance.—To what we have already ſaid in its favour, we ſhall further add—In the upper part of the chin is powerful underſtanding; and, in the lower, ſtrength, and courage, which denote an almoſt total abſence of fear. The thick, ſhort, neck, below, is, by the general judgment of all nations, the feature of reſolution.—*Stiff-necked.*

If we remember that, in painting ſuch countenances, the large traits are always rendered ſomewhat more large, that the more minute lines of the countenance in action are wanting, and that, though the likeneſs is preſerved, ſtill the ſoul is fled from the face, we ſhall not be ſurpriſed to find, in this countenance, ſo much of the great, and of the little; of the inviting, and of the forbidding.

Of this we ſhould certainly be convinced could we contemplate living nature. How differently would theſe immovable eyes ſpeak, could we behold them animated, inſpecting the ſoul of the liſtener, while the noble Greek was teaching honour toward God, hope of immortality,

tality, ſimplicity, and purity of heart!—Can any man of obſervation doubt of this?

This, now ſo fatal, mouth, which may be proved not to have been accurately drawn, as it alſo may that much which all living mouths have is here wanting, do you not feel, oh! philanthropiſts! oh! men of obſervation! that it muſt aſſume a form infinitely different in a moment ſo pictureſque?

Let me be permitted a ſhort digreſſion; ſuffer me to bewail the artiſt and the painter.

Deſigners, ſtatuaries, and painters, uſually caricature nature in thoſe parts where ſhe has ſomewhat caricatured herſelf. They generally are ready to ſeize thoſe unfortunate moments, thoſe moments of relaxed indolence, into which the perſons who ſit or ſtand to them ſink, with ſuch facility, and into which it is almoſt impoſſible to prevent ſinking. Theſe they perpetuate, becauſe imitation is then moſt eaſy, and incite exclamation, or perhaps laughter, in the ſpectator. A likeneſs is given by a portrait painter as it is by a ſatiriſt; we know who the picture is meant for, though it is *un*like. Satires and bad portraits ever find ſuperficial admirers, but for ſuch the artiſt ſhould not labour; his

his great endeavour ſhould be to pourtray the beauty of truth, and thus ſecure the admiration of thoſe who are worthy to admire.

The lucky moment of the countenance of man, the moment of actual exiſtence, when the ſoul, with all her faculties, ruſhes into the face, like the riſing ſun, when the features are tinged with heavenly ſerenity, who ſeeks, who patiently awaits this moment? By whom are ſuch, by whom can ſuch, moments be depicted?

IX. We return to Socrates.

He confeſſed that induſtry, that the exerciſe of his faculties, had amended his character. This, according to our principles, ought to be expreſſed in the countenance. But where and how? It was not viſible in the ſolid parts, but it was in the flexible features, and, particularly, in their action and illumination, which no painting, much leſs engraving, can expreſs. A ſtrong degree of debaſement muſt, alſo, ſtill exiſt in Socrates, conſequently, might ſtill be perceptible in his countenance. Have not the wiſeſt their moments, their hours, of folly; the beſt their intervals of paſſion, and vice, if not in act,

at

at leaſt, in thought?——Muſt Socrates, alone, ſtand an exception?

On ſumming up all theſe conſiderations concerning the countenance of Socrates, and this phyſiognomonical anecdote, will they oppoſe, or ſupport, the ſcience of phyſiognomy?

X. I am willing to grant that heavenly wiſdom, ſometimes, condeſcends to reſide in wretched, earthly, veſſels, deſpicable in the eyes of men, in vindication of its own honour, which muſt not be attributed to mortal man, and that its true beauty may remain concealed, nay, be reviled by the multitude, that theſe veſſels may not aſcribe to themſelves that worth and thoſe qualities which are the gift of God.

XI. But never will I allow that actual reformation, pre-eminent wiſdom, proved fortitude, and heroic virtue, can exiſt, and not be impreſſed upon the countenance, unleſs it voluntarily diſtorts itſelf, or is diſtorted by accident.

But what is the dead Socrates to us? How much more might we have learnt from him in the moment of living exiſtence! Let us rather take an animated being, and, thence, determine who moſt has reaſon, the antagoniſt, or the defender of phyſiognomy.

Let the opponent bring the wiſeſt and beſt

man he knows, with the moſt ſtupid or vicious countenance. The ſearch will be tedious ere ſuch a one be found; and, when found, we will diſcuſs what may ſeem contradictory, according to our principles, and will own ourſelves confuted, if it be not confeſſed that the man proves either not ſo good and wiſe as he was ſuppoſed, or that there are manifeſt traits of excellent wiſdom and goodneſs which had paſſed unobſerved.

ADDI-

2
1
4
3

ADDITIONS.

THESE heads, all copied after antiques, appear to be great, or, at leaſt, tolerable, likeneſſes of Socrates, an additional proof that, in all copies of a remarkable countenance, we may believe ſomething, but ought not to believe too much.

Firſt, it may be ſaid, that all the eight profiles, of the two annexed plates, have a ſtriking reſemblance to each other; and that it is immediately manifeſt they all repreſent the ſame perſon. We find in all the ſame baldneſs, the ſame kind of locks, the ſame blunt noſe, the ſame cavity under the forehead, and the ſame character of the maſſive in the whole.

And, to this it may be anſwered, that, however difficult it may be to compare eight portraits, ſo ſimilar, yet, an experienced eye will perceive very eſſential differences.

The foreheads, in 1, of the firſt, and 2, and 4, of the ſecond, plate, are more perpendicular than the others. Among the eight there is not one weak head; but theſe three are rich in underſtanding. The outline of the forehead and ſcull of 2, in plate I. principally betokens underſtanding.

ſtanding. The mouth of the ſame face, and that of 2, in plate II. have the moſt firmneſs; 1 in plate II. the moſt ſubtlety. In the outline of the mouth of 3, plate I. is much expreſſion of intelligence; but leſs genius than in 2, of the ſame plate. 4, of plate I. is leſs expreſſive. 3, of plate II. combined with an attentive look requires no comment.

MISCELLANEOUS PHYSIOGNOMONICAL EXERCISES.

AS experiments upon phyſiognomonical ſenſation, we ſhall conclude this volume by adding a number of countenances. We ſhall give our opinions in brief, that we may not anticipate the judgment of the reader.

I.

ARDOUR and coolneſs combined, proving that this countenance is energetic, perſevering, unconquerable. It is the aſpect of a ſtrong, projecting, mind. The mouth is ſtability itſelf.

II.

THE infamous Knipperdolling——Villany and deceit in the mouth; in the forehead and eye courage. How much had virtue and man to expect from the power and determination of ſuch a countenance! What acts of wiſdom and heroiſm!—At preſent all is inflexibility, coldneſs, and cruelty; an eye without love, a mouth without pity. In the mouth *(a)* drawn by the ſide of this head, is the reverſe of arrogance and obſtinacy.—It is contempt without ability.

III.

STORTZENBECHER—The exceſs of rude, inexorable, wanton, cruelty.—The whole is no longer capable of affection, friendſhip, or fidelity.

IV.

HONOUR—Faith—-Beneficence.—Though certainly not handſome both theſe countenances ſpeak open ſenſibility. Whoever would here deny his confidence and eſteem, is ſurely little deſerving of confidence and eſteem himſelf.

V.

AN imperfect portrait of a muſical perſon—The forehead and eyebrows leſs profound in thought than quick of conception.—Little produced, much imagined *. The intenſive is particularly expreſſed in the eye, eyebones and eyebrows.—The mouth is the peculiar ſeat of the tender, the ſoft, the breathing †, the amorous, of exquiſite muſical taſte.

VI.

HOW much ſoever this countenance may be injured by an ill-drawn eye, the arching of the forehead is ſtill more manly than effeminate.—The noſe I conſider as a determinate token of calm

* Wenig extenſion viel intenſion.

† Aufſchlürfende—Sipping.

calm fortitude, and diſcreet, benevolent, fidelity. The whole is good and noble.

VII. VIII.

THESE are not Voltaire, they are but caricatures—Eſſays of an artiſt whoſe intention was to expreſs the general character, not accurately to define the features; for ſo feeble a forehead, as is generally found in theſe nineteen ſketches, Voltaire, the writer of nations, the ornament of the age, could not have. The character of the eye is ſimilar in moſt of them—ardent, piercing, but without ſublimity, or grace. 2, 3, 7, of plate VII. are moſt expreſſive of invention, power, and genius.—6, and 8, mark the man of thought.—1, 2, and 3, of plate VIII. leaſt betoken keen ſenſibility. The lips all denote ſatire, wit, and reſiſtleſs ridicule.—The noſe of 8, in plate VIII. has the moſt of truth and mind.

VIII. b.

PRECISION is wanting to the outline of the eye, power to the eyebrows, the ſting, the ſcourge, of ſatire to the forehead. The under part of the profile, on the contrary, ſpeaks a flow of wit, acute, exuberant, exalted, ironical, never deficient in reply.

IX.

THE eye and lips cautious, circumſpect, and

wiſe. Much ſcience and memory in the forehead; genius rather diſcovering than producing. This mouth muſt ſpeak excellently, profoundly.

X.

THIS cold vacuity of look—this rigid inſenſibility of the mouth, probably are given by the painter.—But the forehead, at leaſt in its deſcent; and the noſe, the noſtril excepted, are deciſive tokens of an acute, capacious, mind. The under part of the ear accords with the forehead and noſe, but not the upper. In the diſfigured mouth are bitterneſs, contempt, vexation.

XI.

A MAN of mind, but unpoliſhed, without reflection. I may pronounce this character rude, peculiar, with the habits of an artiſt. It is an acquired countenance; the rudeneſs of nature is very diſſimilar to this.

XII.

A BAD likeneſs of the author of theſe fragments, yet not to be abſolutely miſtaken. The whole aſpect, eſpecially the mouth, ſpeaks inoffenſive tranquillity, and benevolence, bordering on weakneſs;—More underſtanding and leſs ſenſibility in the noſe than the author ſuppoſes himſelf to poſſeſs.—Some talents for obſervation in the eye and eyebrows.

XIII. A

XIII.

A RUDE outline of our greateſt poet.—The outline of the forehead, particularly of the eye-bones, gives the moſt perfect expreſſion of a clear underſtanding, as does the elevation, above the eye, of elegance and originality.——This mouth ſhews leſs ſweetneſs, preciſion, and taſte, than appertain to the original. The whole bears an impreſſion of tranquillity, and purity of heart!—The upper part of the countenance ſeems moſt the ſeat of reaſon, and the under of imagination—Or, in other words, in the upper part we diſtinguiſh the man of thought and wiſdom, more than the poet; and, in the under, the poet more than the man of thought and wiſdom.

XIV. A.

EXPRESSIVE, vigorous, poetical, genius, without its ſweetneſs, and poliſhed elegance. Leſs dramatic and epic than pictureſque and bold—more pliability in the mouth than in the forehead and chin.—Taſte in the outline of the noſe; ſtrong paſſion in the chin. Strength, fidelity, in the whole.—Such outlines repreſent powerful, penetrating, ardent, eyes, a fine ſpeaking glance. A calm analyzing train of ideas, ſlowly acquired, will not be ſought by the phyſiognomiſt

ſiognomiſt in the under part of the profile, nor tardy ſluggiſhneſs in the upper.

L.

XV.

STABILITY, intelligence, good ſenſe, in the forehead, eyes, eyebrows, and noſe. The end of the noſe does not agree with the other parts. The back part of the eye is too long, and, therefore, weaker than the fore part. The mouth has ſomething of wit; but, in other reſpects, is bad, and feeble.

XVI.

WHICH only promiſes much in the eyebrows.—A man who will meet his man.—Rather firm than acute; more power than taſte; more of the great than the beautiful. The mouth is more mild and benevolent than the noſe, and the whole countenance beſide, ſhould ſeem to promiſe.

XVII.

THIS profile of the ſame perſon diſcovers ſtill more paſſion, than the full face of reſolution and ſtrength of mind; the noſtril is bad, ſmall, childiſh; the noſe will ſuffer no inſult; the eye, here, has nothing of the power of the other features: the wrinkles by which it is ſurrounded greatly lower the expreſſion of the whole.

XVIII. THE

XVIII.

THE portrait of a miniature painter, remarkable for his high finiſhed pictures. Delicacy and elegance, employed in minute things, is perſpicuous in the whole viſage, particularly in the noſe. The poſition of the forehead ſpeaks more underſtanding than the outline itſelf. The under part of the mouth is weak, and may ſignify either benevolence or melancholy. Preciſion cannot be miſtaken in the eye.

XIX.

A THOUGHTFUL, enquiring, head, without great ſenſibility. Diſcretion rather than underſtanding. (Diſcretion employs itſelf on things, actions, projects and their progreſs; underſtanding in the minute diſtinction between ideas, their exact boundaries, and characteriſtics.) The outline of the forehead, as far as it is viſible, does not diſcover this calm, exact, diſtinction, and determination of ideas. The breadth of the noſe is alſo ſignificant of conſideration, and diſcretion; and its prominent outline of activity and lively paſſion.

XX.

A COUNTENANCE of mature conſideration. A man who hears, ſpeaks little, but his words are deciſive. His character is firm but not violent.

violent—-Faithful rather than fond—-A mind more accurate and comprehenſive than penetrating and inventive—A countenance, not beautiful, but reſpectable to reſpectable men.—Without effeminacy, without impetuoſity—Thinks before he adviſes—Will not eaſily be turned aſide from his purpoſe. The eyebrows, and the very bad ear, eſpecially, are highly contradictory to the preciſion and energy of the whole outline, particularly of the noſe, and mouth.

XXI.

THERE is ſomething difficult to define in this profile, which betokens refined ſenſibility. It has no peculiar ſtrength of mind, ſtill leſs of body; will not ſoon oppreſs, may ſoon be oppreſſed. Peace of mind, circumſpection, which may degenerate into anxiety, rather gentle than bold, inſinuating perſuaſion rather than bold eloquence; worth rich in diſcretion, active benevolence, appear to be viſible in this countenance, which is far inferior to the original.

L.

XXII.

PROMPT; quick to undertake, and to complete; hating procraſtination and irreſolution; loving induſtry, and order; enterprizing; not eaſily deceived; ſoon excited to great undertakings;

ings; quick to read; difficult to be read. Such is this countenance, or I am much deceived.

L.

XXIII.

IN this imperfect copy are mildneſs, premeditation, peace, ſcrutinizing thought. To analyze with eaſe, calmly to enjoy, rationally to diſcourſe when no natural impediment intervenes, I conceive to be the principal characteriſtics of this countenance, which is far inferior to the original. L.

XXIV.

A MAN whoſe character is nearly ſimilar, except that he has a more antiquated air: but not with leſs candour or intelligence, though more timidity. The noſe is deciſively ſignificant of acute critical enquiry.

XXV.

TWO profiles of fooliſh men, in which the upper has the diſtinguiſhing marks of weakneſs in the lower part of the profile, and the under in the upper part, and in the angular wrinkles of the ſharp cloſed mouth.

XXVI.

1, A PORTRAIT which, by its noble and beautiful outline, fixes the attention. Much power of mind, in the form; but, in its preſent appearance, that power greatly benumbed. I think

think I read unfortunate love, and ſee the perſon who has felt its power, which ſtill is nouriſhed by the ſweet memory of the beloved object.

2 Is the abſolute reverſe of 1. Incapable of any high degree of improvement. Such a forehead and ſuch a noſe combined ever denote unconquerable debility, and inanity. Were this perpendicular forehead thrown but a hair's breadth more back, I durſt not riſk a judgment ſo deciſive againſt the countenance.

XXVII.

1, EVIDENTLY no ſtrength of mind. Commonneſs, not ſtupidity, in the outline of the noſe; want of ſtrength in the parts about the eye. The lower muſcles of the noſe, and the wrinkles of ſuch a mouth, are almoſt deciſive marks of feebleneſs.

2, Nothing, in this countenance, beſpeaks ſtrength of mind, yet is it difficult to determine which are the ſigns of weakneſs. The mouth, and aſpect, at leaſt the noſe, and eyebrow, no one will conſider as thoughtful, enquiring, or powerful.

XXVIII.

BENEVOLENT ſerenity, a playful fancy, promptitude to obſerve the ridiculous.—The form of the forehead ſhould be more ſunken where it joins the noſe. This deficiency leſſens the

the expreſſion of underſtanding. The eye, and noſe, eſpecially, betoken a fine underſtanding, ſincerity, candour, and ſenſibility.

XXIX.

SULZER.

SOMETHING ill drawn, groſs, and diſtorted. The eager enquirer is ſtill viſible in the outline, and wrinkles, of the forehead; in the eyebrows and noſe, eſpecially, in the lower part of the latter; and, more ſtill, in the middle line of the mouth, ſo tranquilly cloſed, and in the angle formed by the under part of the noſe and the upper lip.

XXX.

NOT the man of deep reſearch, but quick of perception; graſps his object with promptneſs and facility; every where collects elegance and grace, and returns them to the world with added charms. Who but ſees this in the forehead, eyebrow, and particularly in the poetical eye? —The lower part of this countenance is leſs that of the profound, cautious, enquiring, philoſopher, than of the man of taſte.

XXXI.

BALTHASAR BECKER.

A COUNTENANCE void of grace; formed, I might ſay, to terrify the very devil: bony, yet lax; violent, wild, yet without tenſion: ſuch particularly

particularly are the forehead, eyebrows, eyes, noſe, mouth, chin, neck, and hair. In better pictures, the eye and noſe are deciſive of a powerful, preſumptuous, deſtructive mind. The mouth denotes facility of ſpeech, calm, and copious eloquence.

XXXII.

ALTHOUGH the back part of the pupil be too pointed, or ill drawn, yet there is much of mind in the eye; true accurate attention, analyzing reflection. The noſe leſs marks the projector than the man of accurate inveſtigation. Eloquence, and fine imagination, in the mouth.

XXXIII.

A MIXTURE of effeminacy and fortitude. —Levity and perſeverance—Harmony—Nobility of mind—-Simplicity—-Peace.—The high ſmooth forehead ſpeaks the powers of memory. —It delights in the clear, unperplexed, the ſincere—The eye has no pretenſions. This noſe of the youthful maiden, united with ſuch a mouth and chin, baniſhes all ſuſpicion that ſuch a countenance can act falſely, or ignobly.

XXXIV.

THIS ſhade, though imperfect, may eaſily be known. It muſt paſs without comment, or rather the commentary is before the world, is in this book. Let that ſpeak; I am ſilent.

REVISION

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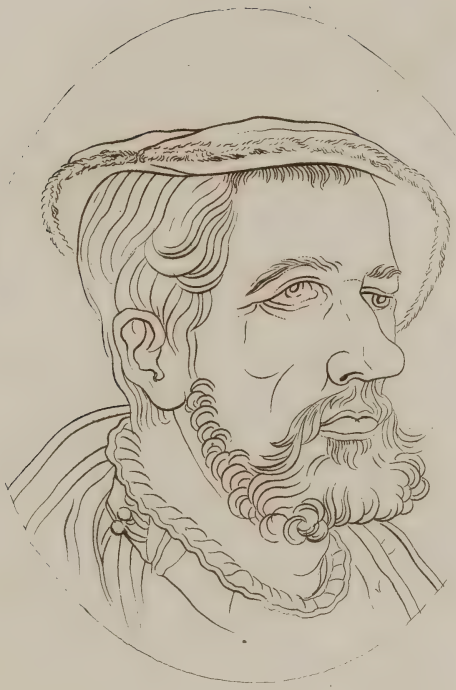
I.



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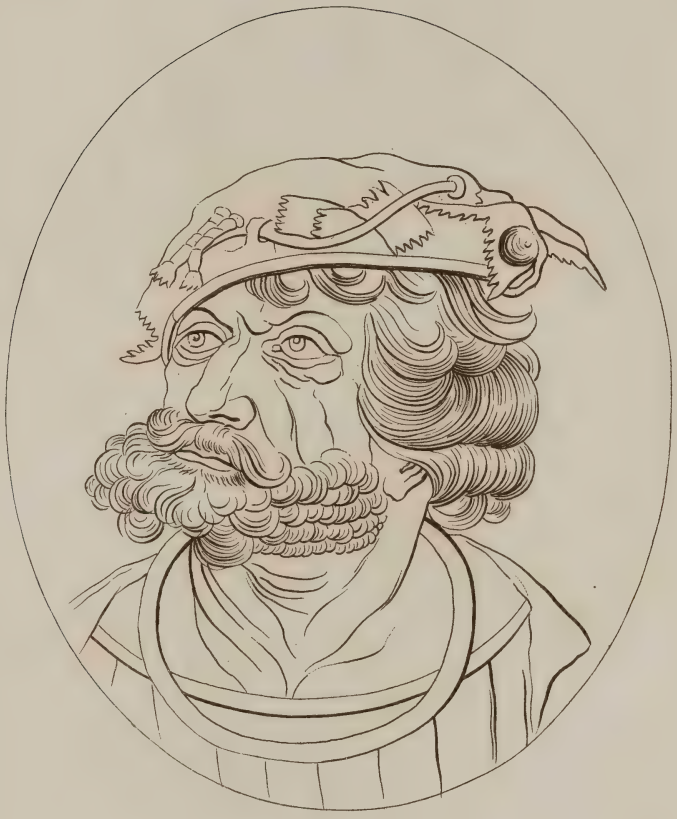
III



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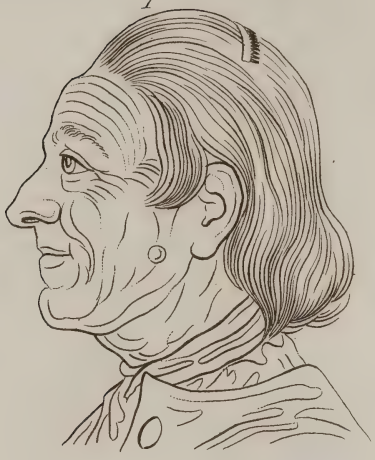

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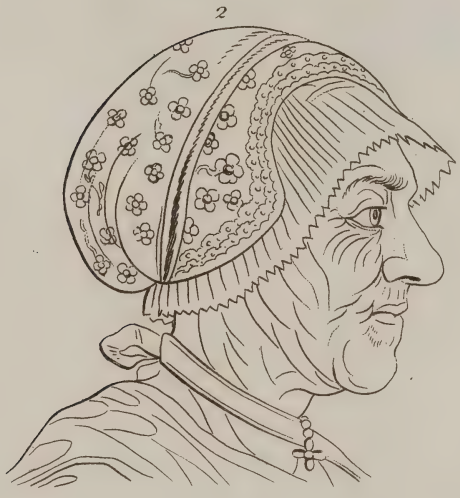

V

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Heath sculp

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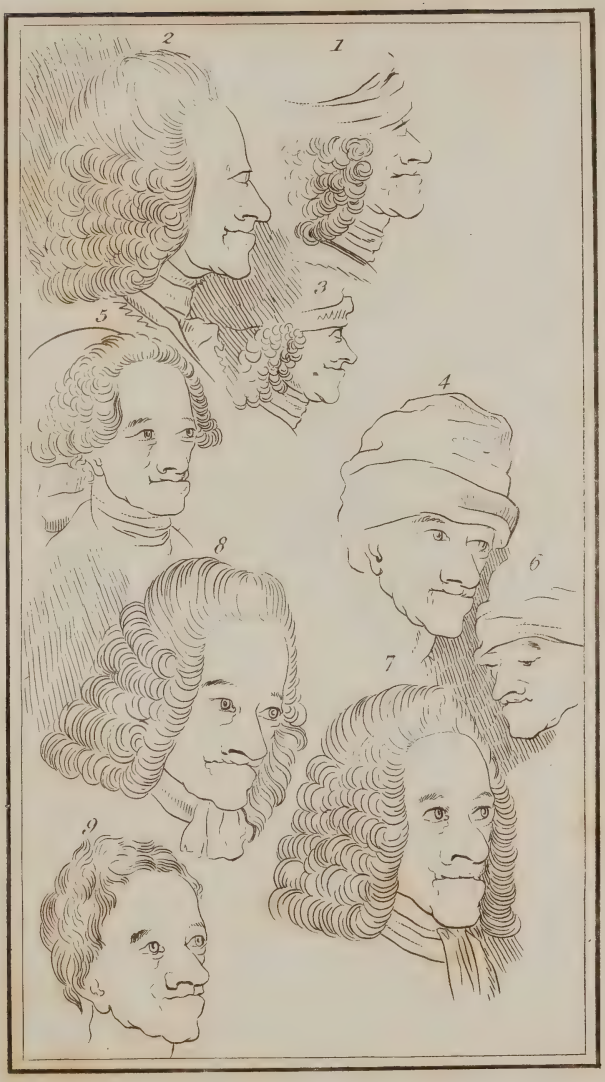
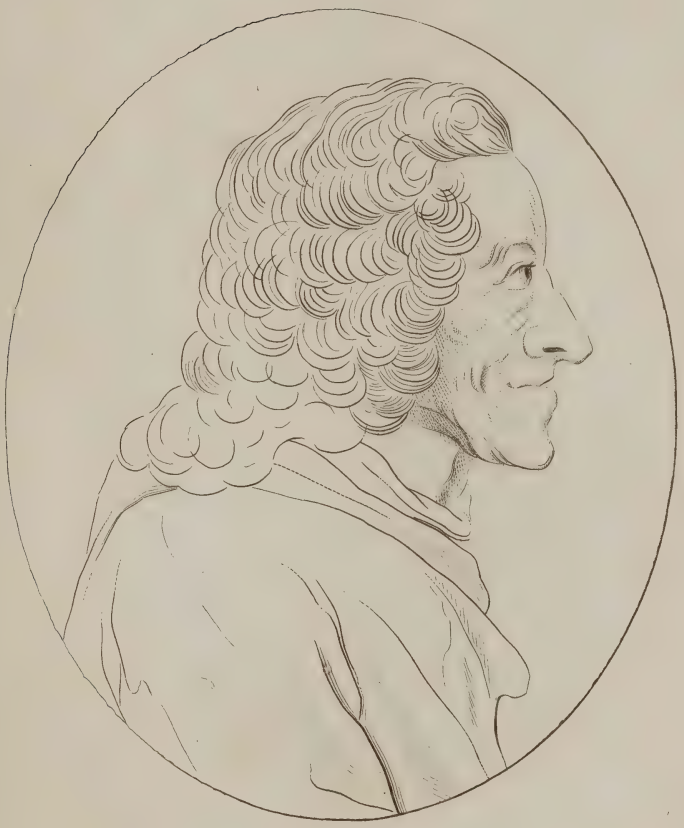


VIII . b .



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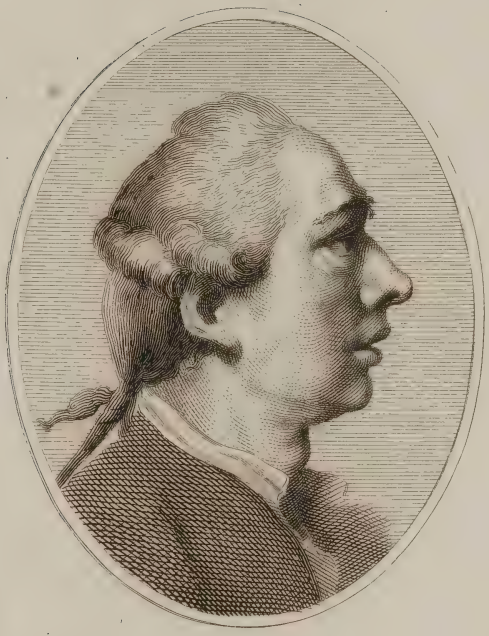
Heath sculp.

Heath sculp.

XI



Heath sculp.

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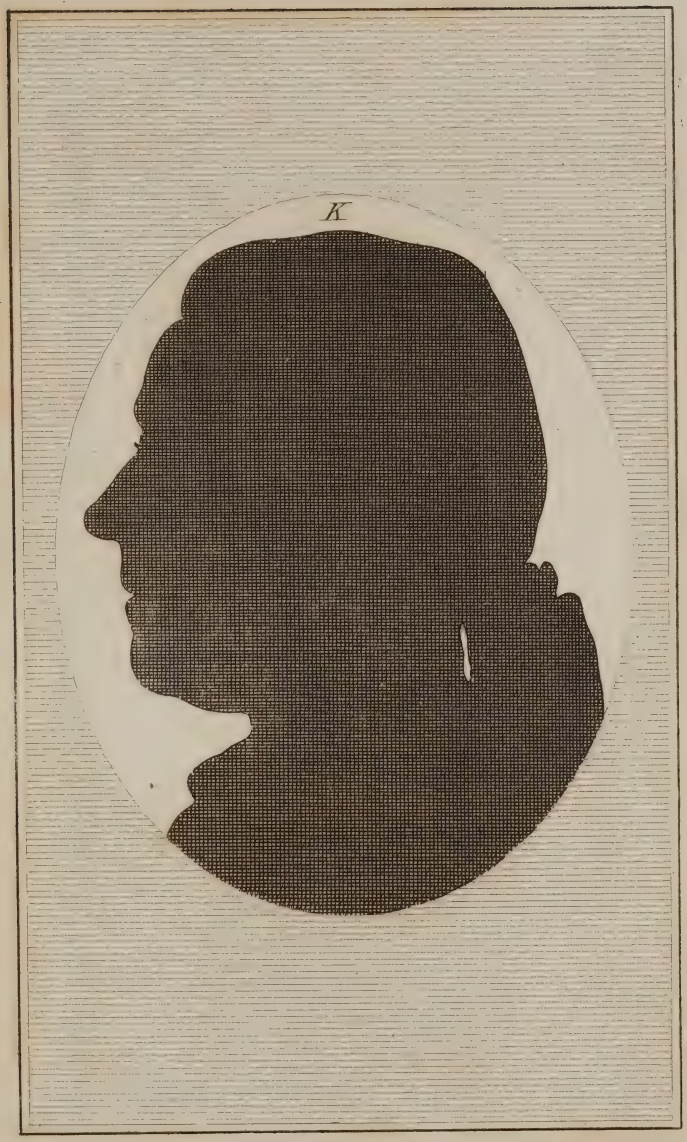
Heath sculp.

XIII



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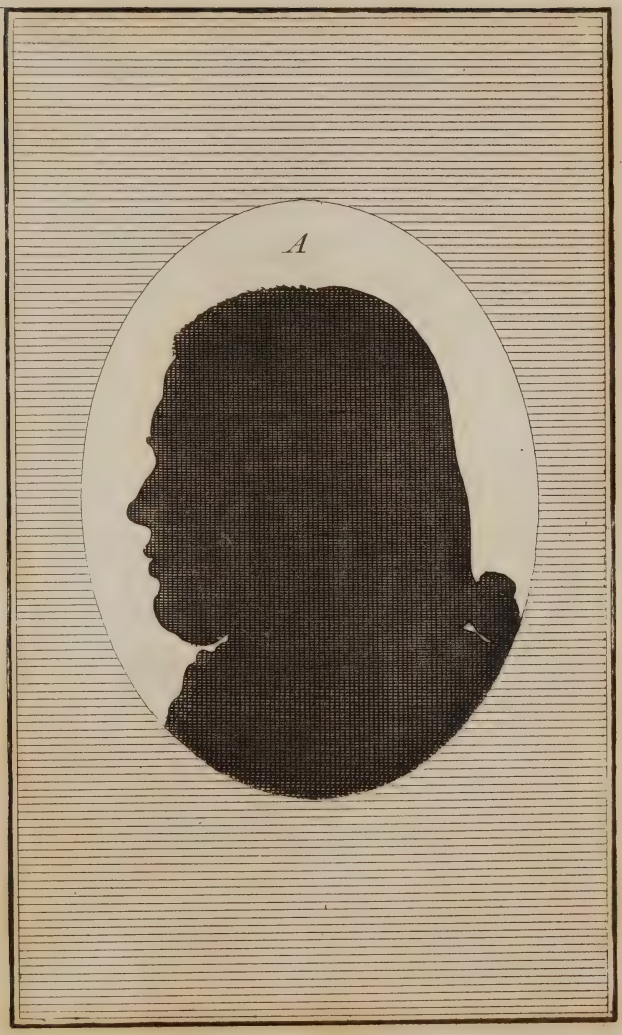
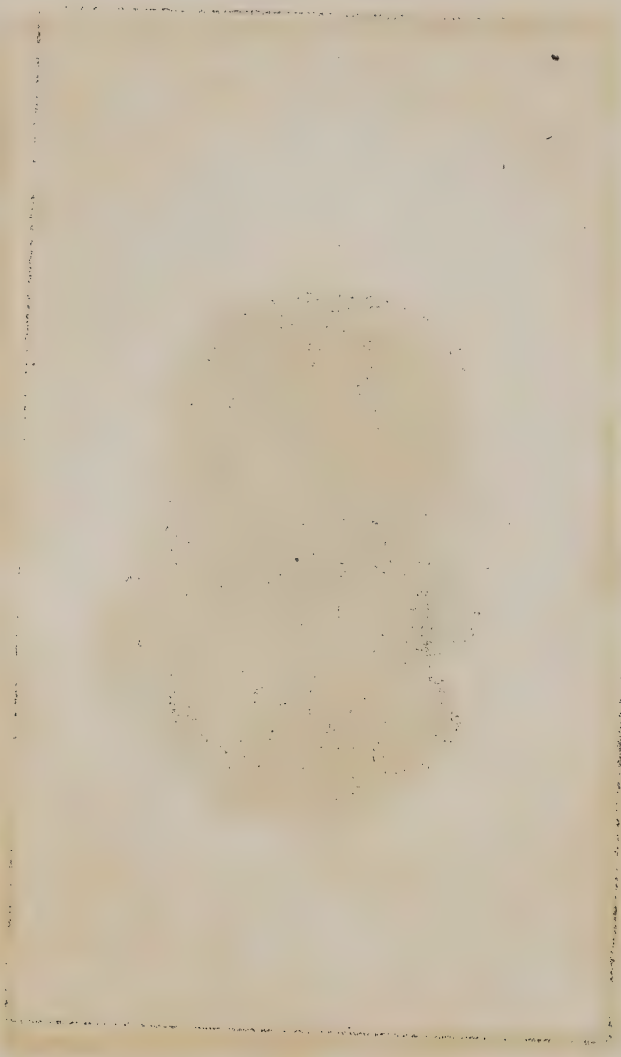
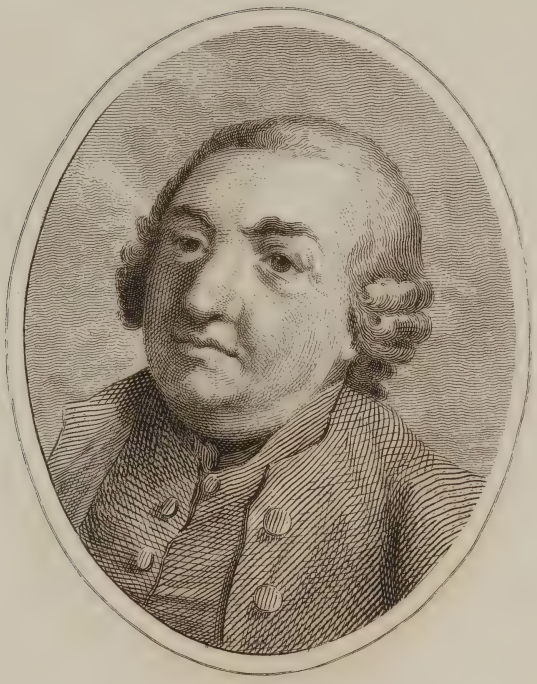




XV.

Heath sculp.

XVI.



Heath Sculp.

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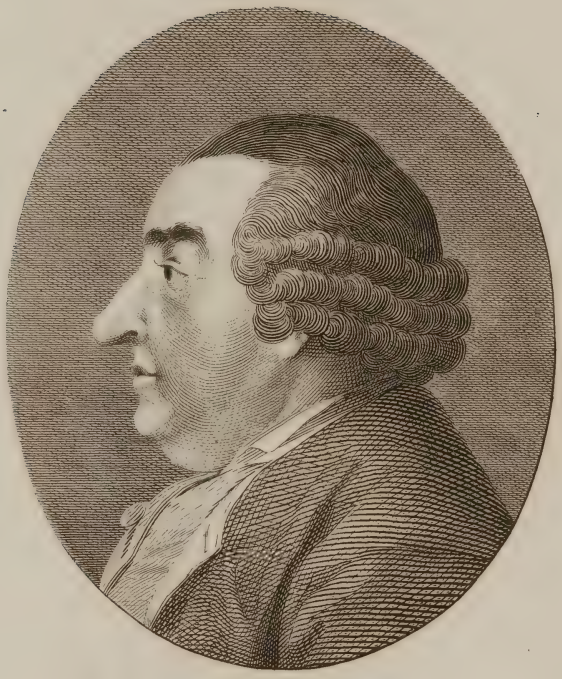
XVII

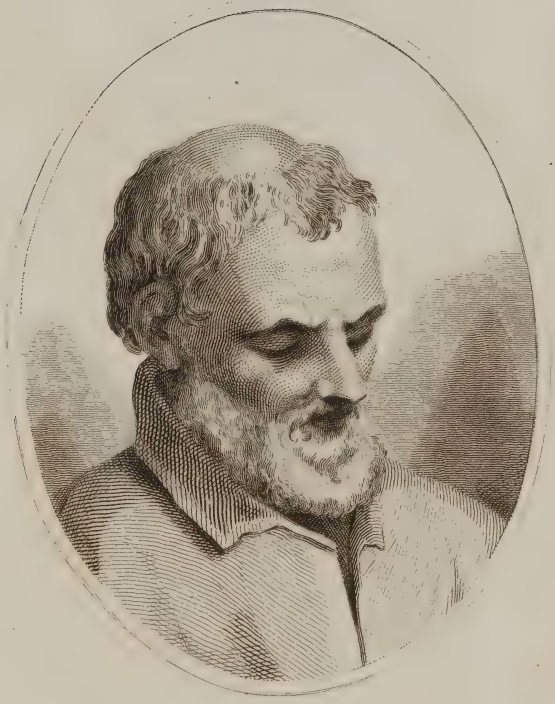


Heath sculp.

XVIII

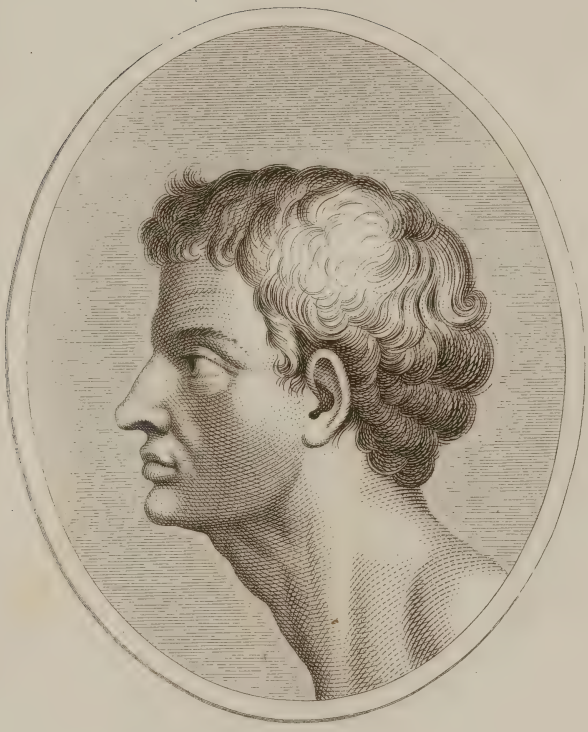
Heath sculp.

XIX



Heath sculp.

XX



Heath sculp.

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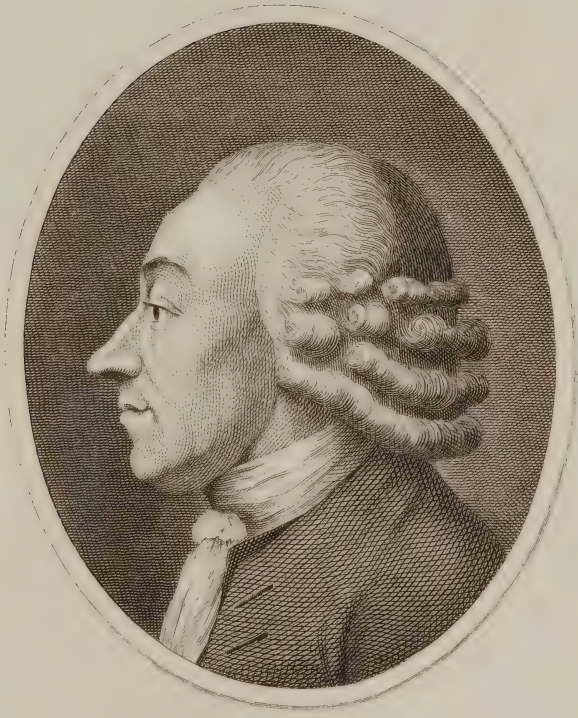
XXI.



Heath sculp.

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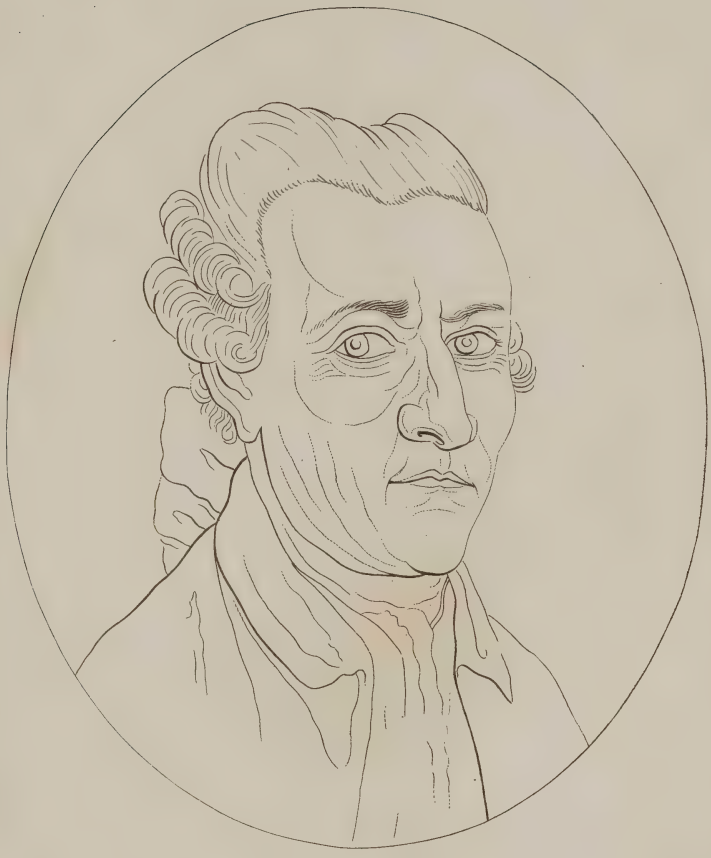

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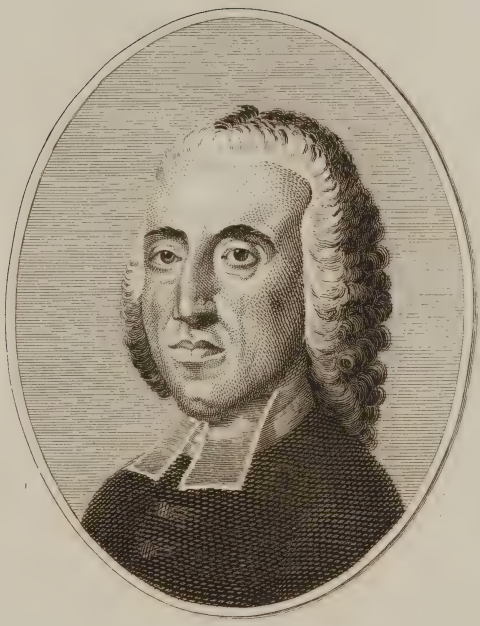

Heath sculp.

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XXIV.

Heath sculp.

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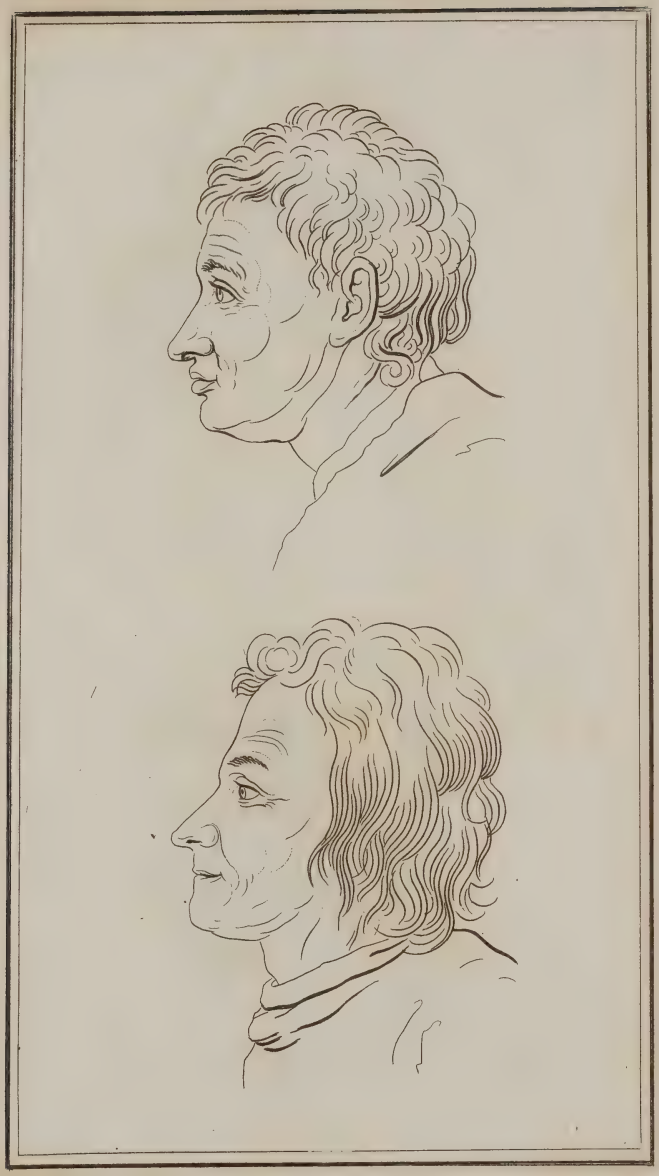

XXVI.

1

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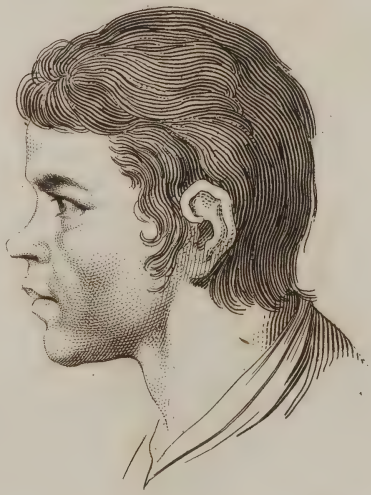

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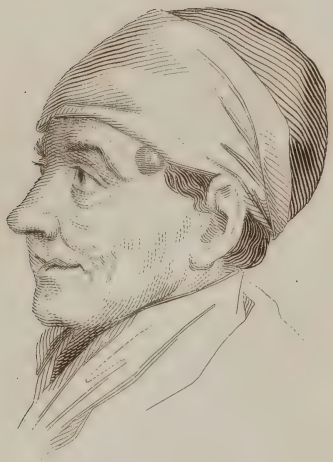

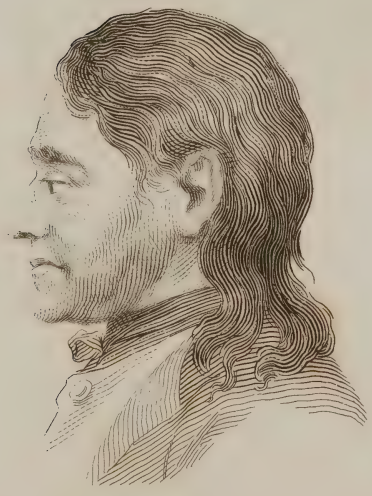

Heath sculp.

XXVIII.

Heath sculp

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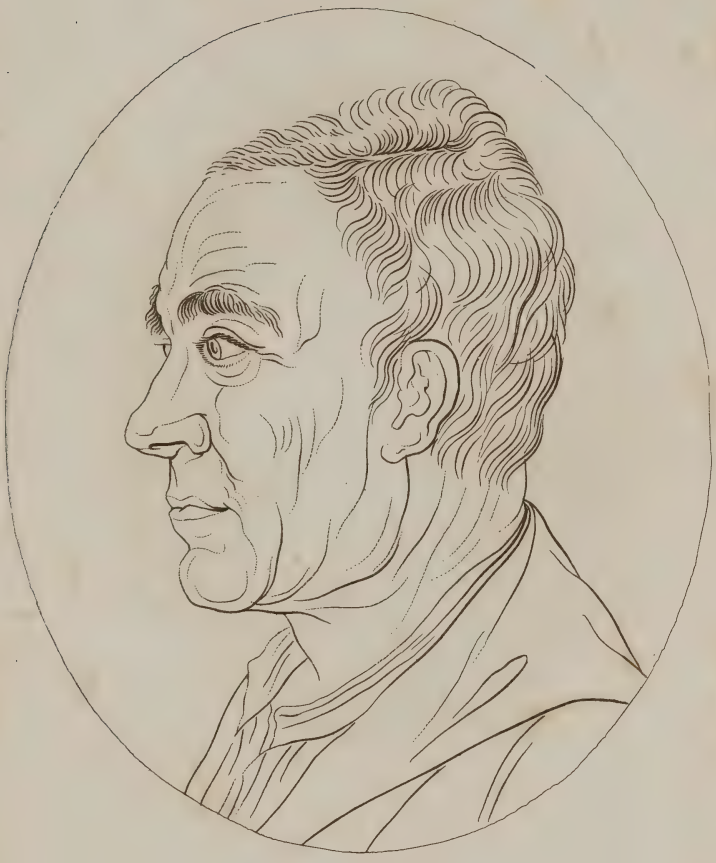

Sultzer.

XXX

Heath sculp

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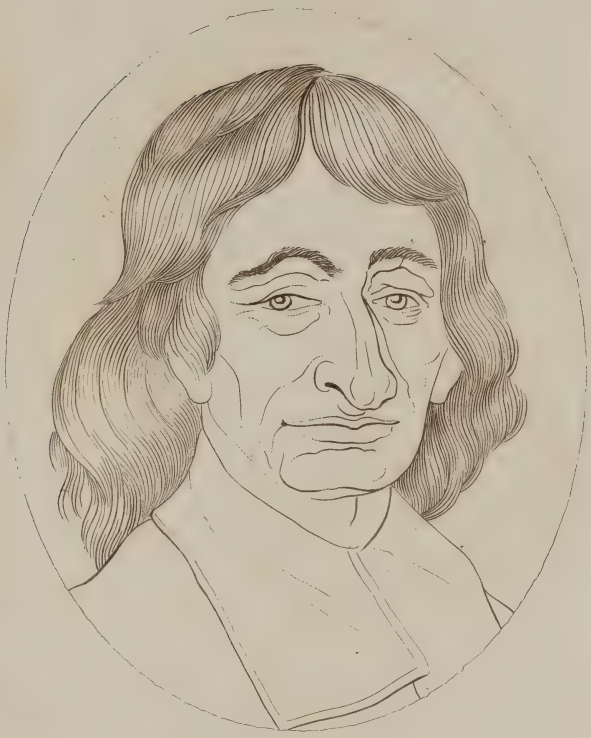

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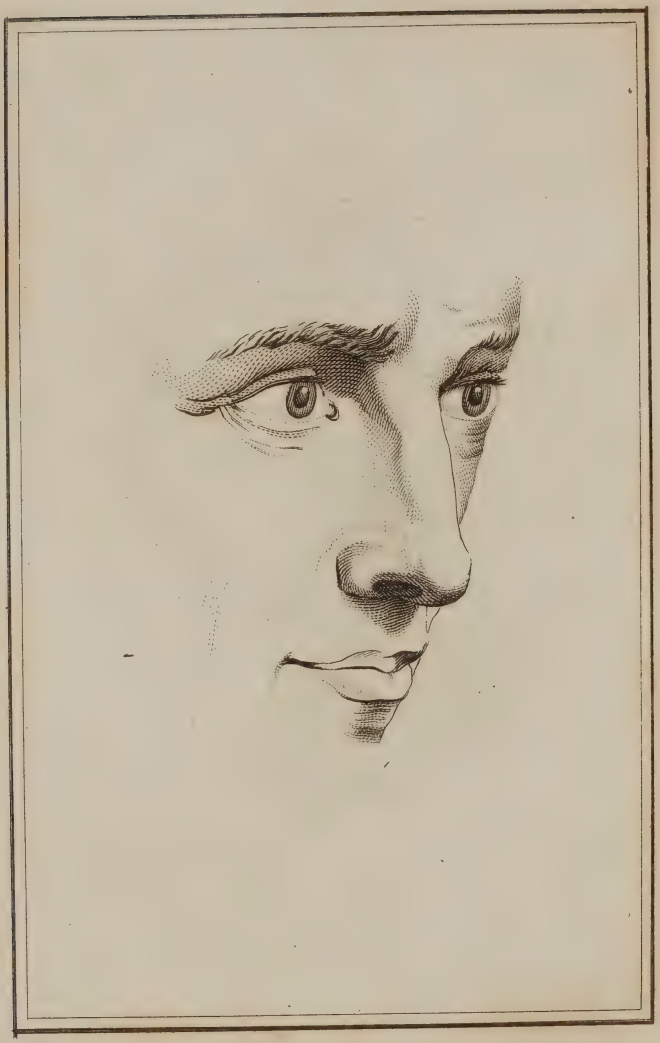

XXXIII

Heath sculp

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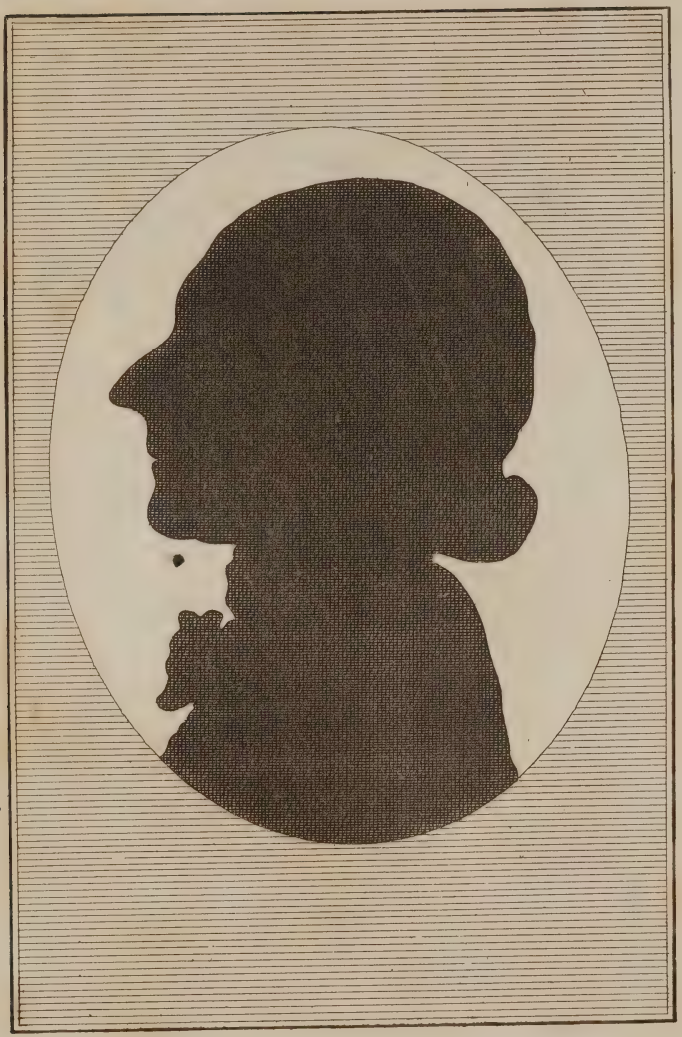

REVISION OF THE AUTHOR.

I HAVE carefully read this volume of phyſiognomonical fragments, both in manuſcript and ſince it has been printed, and cannot but give it my perfect approbation. What I found neceſſary to correct in the judgments that are added I have corrected, as if they had been my own, with the knowledge and conſent of the editor; ſo that I am as reſponſible as if each word were mine. I have nothing more to add, or alter. May this endeavour generate happineſs and truth.

J. C. LAVATER.

April 7th, 1783.

END OF THE FIRST VOLUME.